

FEBRUARY 2005

THE SCIENCE FICTION & FANTASY YEAR IN REVIEW!

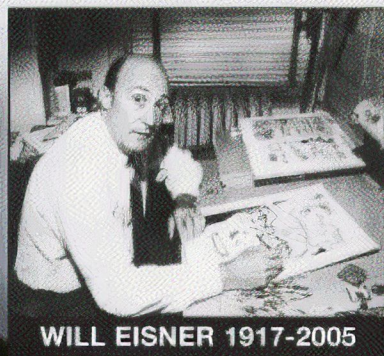
LOCUS

THE MAGAZINE OF THE SCIENCE FICTION & FANTASY FIELD • ISSUE 528 • VOL. 54 NO. 2 • \$5.95

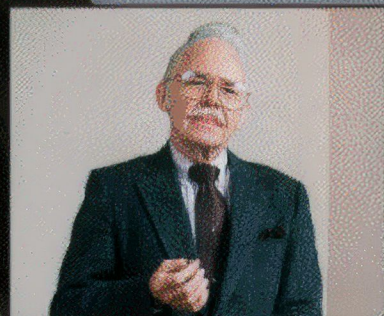
NEIL GAIMAN

Novelist, Comics Creator, Short Story Writer, Film Maker:

A Conversation with Fantasy's
Renaissance Man

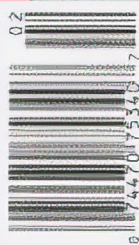


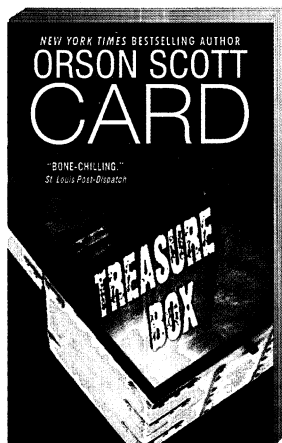
WILL EISNER 1917-2005



FRANK KELLY FREAS 1922-2005

The 2004 *Locus*
**RECOMMENDED
READING LIST!**





TREASURE BOX

ORSON SCOTT CARD

"Beautifully orchestrated, with above-average characters."
— *Kirkus Reviews*

MASS MARKET PAPERBACK

\$7.99 (\$10.99 CAN.)

ON SALE JANUARY 25, 2005

HOMEBODY

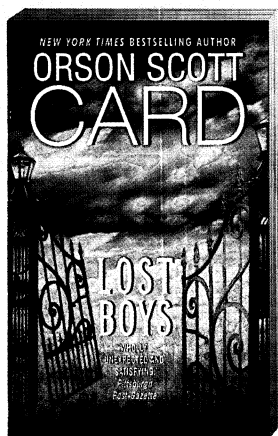
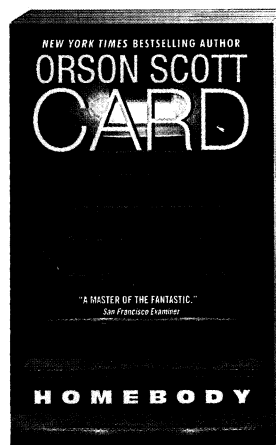
ORSON SCOTT CARD

"A powerful tale of healing and redemption that skillfully
balances supernatural horrors with spiritual uplift."
— *Publishers Weekly*

MASS MARKET PAPERBACK

\$7.99 (\$10.99 CAN.)

ON SALE JANUARY 25, 2005



LOST BOYS

A NOVEL

ORSON SCOTT CARD

"[His] prose is a model of narrative clarity; the author never says more
than is needed or arbitrarily withholds information, yet even a simple
declarative sentence carries a delicious hint of further revelation."

— *The New York Times*

MASS MARKET PAPERBACK

\$7.99 (\$10.99 CAN.)

ON SALE JANUARY 25, 2005



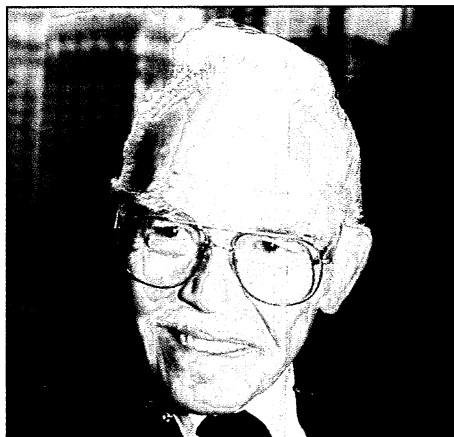
Don't miss the next book by your favorite author.
Sign up now for AuthorTracker by visiting www.AuthorTracker.com



HarperTorch

Imprints of HarperCollinsPublishers www.harpercollins.com

FRANK KELLY FREAS (1922-2005)



Frank Kelly Freas (2001)

Illustrator **FRANK KELLY FREAS**, 82, died in his sleep January 2, 2005 at home in Los Angeles.

With a career spanning more than fifty years, Freas is generally recognized as having been the most popular SF artist, both among fans and professionals, for the longest period of time. He entered the SF field in 1950 with a cover for *Weird Tales*, and his long association with John W. Campbell and *Astounding* began in 1953 when he started doing cover and interior illustrations for the magazine, work he continued after the magazine became *Analog*; his last *Analog* cover

was in June 2001. A prolific artist, he produced hundreds of magazine covers, and his paintings have graced the covers of virtually every magazine in the field, with interior illustrations in most. He also painted book covers for many SF publishers, including Ace, DAW, and Gnome Books, and he was the exclusive cover artist for the Laser Books SF line during its two years of publication in the '70s. He was a founder and first Coordinating Judge for the Illustrators of the Future Contest, and served in that capacity for seven years, after which he continued as a quarterly judge. His collections of SF artwork include the Advent Portfolio **Frank Kelly Freas** (1957), books *The Astounding Fifties* (1971), **Frank Kelly Freas: The Art of Science Fiction** (1977), *A Separate Star* (1984), and **Frank Kelly Freas: As He Sees It** (2000). He was the first SF artist to sell prints of his work, and his paintings have appeared as both open and limited edition prints, on trading cards, and in many exhibitions and one-man shows. He was artist Guest of Honor at two Worldcons, Chicon IV in 1982 and Torcon in 2003. In 2004 his name appeared in the Professional Artist category on both the Hugo ballot and the Retro Hugo ballot (for 1953).

Born Francis Sylvester Kelly on August 27, 1922 in Hornell, New York, he grew up in Crystal Beach, Ontario, Canada, eventually moving to Massillon, Ohio. He unofficially took his stepfather's name to become Frank Sylvester

Freas, but when he joined the army, he had to combine the two as Frank Kelly-Freas for official purposes. As an artist, he worked under the name Kelly Freas, but when he reached Social Security age, he switched back to Frank Kelly Freas; most people just called him "Kelly." He attended Catholic University, where he studied engineering, but when he failed the math he switched to premed at Georgetown, dropping out soon after to pursue a career as an artist. He did freelance advertising illustrations, and worked

» p. 83



WILL EISNER (1917-2005)



Will Eisner (2003)

Comic book artist and writer **WILL EISNER**, 87, died January 3, 2005 in Fort Lauderdale, Florida from complications arising from quadruple bypass heart surgery he underwent in December.

A legend in the comics business, often cited as the first true "graphic novelist," Eisner rose to prominence with his long-running newspaper supplement *The Spirit*, which began in the 1940s. Eisner was responsible for great innovations in the field of comics (or, as he preferred to call it, "sequential art"). His work influenced

many SF authors, particularly Neil Gaiman and Michael Chabon. The highest honor in the comics field, the Eisner Award, is named for him, and he has presented the award to winners personally at every ceremony since the award's creation in 1988.

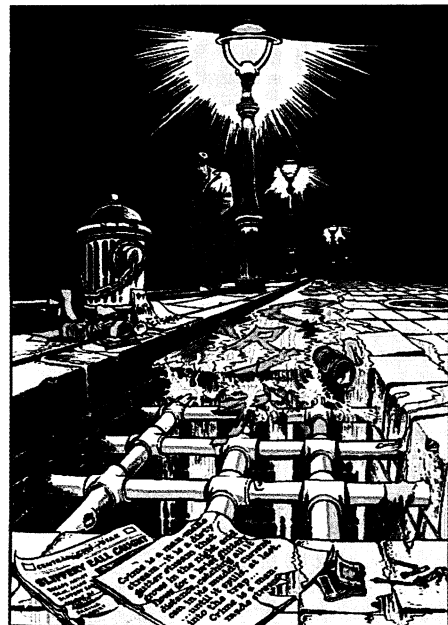
William Erwin Eisner was born March 6, 1917 in Brooklyn, New York. His first comic work appeared in 1936 in the short-lived *WOW What a Magazine!* After that magazine closed, he formed a partnership with Jerry Iger, the Eisner-Iger studio, a "comics factory" where artists (including future legends of the field like Jack Kirby and Bob Kane) produced various strips. Even then Eisner was a revolutionary, preferring to create complete, self-contained stories as opposed to the ongoing, never-ending storylines of other comics. While most people considered comics cheap, disposable entertainment, Eisner saw its potential as a true art form. Eisner was remarkable for writing and drawing his own comics – a combination that is still rare today. His most notable work from the '30s is high-seas adventure strip *Hawks of the Seas*.

The Eisner-Iger partnership ended in 1939 when Eisner was approached by the Quality Comics Group to do a syndicated weekly newspaper supplement. He responded by creating his most famous work, *The Spirit*, often called the *Citizen Kane* of comics. This detective adventure about a hero with no superpowers transformed the nature of comics with innovations in both art and narrative strategy. More

forward-thinking than most of his contemporaries, Eisner managed to retain the rights to his character.

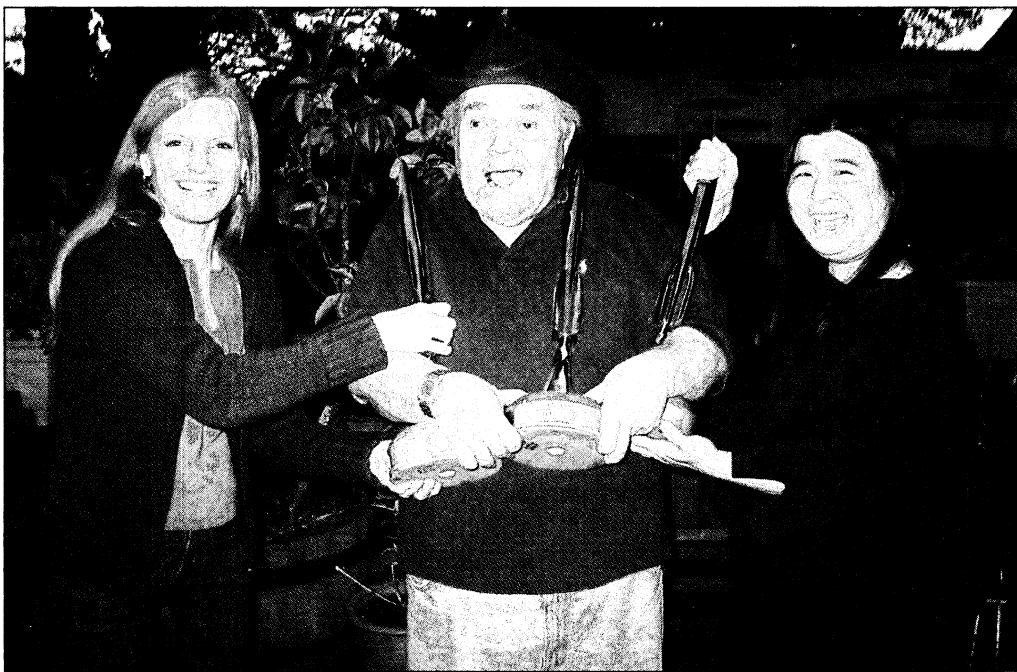
Eisner stopped working on *The Spirit* in 1942 when he was drafted into the Army – where he drew training cartoons for the government – and other artists kept the comic going. After World War II he returned to work on *The Spirit*, writing

» p. 86



T A B L E o f C O N T E N T S

February 2005 • Issue 529 • Vol. 54 • No. 2
38th Year of Publication • 26-Time Hugo Winner
Cover and Color Interviews Design by Arnie Fenner



Jennifer A. Hall and Kirsten Gong-Wong finally receive their 2004 Hugo Rockets from Charles N. Brown in a special ceremony outside the spacious Locus offices

Neil Gaiman: Different Kinds of Pleasure / 8 2004: The Year in Review / 29

MAIN STORIES / 4 & 12

Frank Kelly Freas Dies • Will Eisner Dies • 2004 Philip K. Dick Award Nominees • Minz Moves to Del Rey • *Amazing* Hiatus • Clarke Weathers Tsunamis • 2004 Preliminary Nebula Ballot

PEOPLE & PUBLISHING / 10

Notes on marriages, awards, books sold, etc., with news this issue about Michael Moorcock, Peter Straub, Lucius Shepard, Robert A. Heinlein, Terry Pratchett, Orson Scott Card, and many others

THE DATA FILE / 13

Bloomsbury Acquires Walker • S&S Next on Block? • Washington Post Buys *Slate* • Hugo Nominations Open • Atwood's Inventions • PEN Mightier Than the Law? • Bookseller Fired for Blogging • Cave Update • Pay-to-Display at Amazon • Change at *PW* • Half-Prince Hubbub • Call for Papers • SFM Author and Film Series • Awards News • Contest News • Publishing News • Financial News • International Rights • Other Rights • Publications Received

LISTINGS

Magazines Received: December / 61 Books Received: December / 62 British Books Received: November / 73 Bestsellers / 74

LOCUS LETTERS / 81

Kuo-Yu Liang • Farah Mendlesohn • Marc Russell

OBITUARIES / 81

Frank Kelly Freas • Appreciations by Michael Whelan, Bob Eggleton, Arnie Fenner, Mike Resnick, and David Gerrold • Will Eisner • Appreciation by Arnie Fenner • Humphrey Carpenter • W. Warren Wagar • Sven Christer Swahn • Charlotte MacLeod • D.G.K. Goldberg • Appreciations by Laura Anne Gilman and Nick Mamatas • K.V. Bailey • Anthony Sterling Rodgers

EDITORIAL MATTERS / 80

Poll & Survey • What We Did On Our Vacations • This Issue • Next Issue

LOCUS

CHARLES N. BROWN
Publisher & Editor-in-Chief

KIRSTEN GONG-WONG
Managing Editor

MARK R. KELLY
Electronic Editor-in-Chief

CAROLYN F. CUSHMAN
Senior Editor

TIM PRATT
Associate Editor

LIZA GROEN TROMBI
MELINDA R. HIMEL
Assistant Editors

KARLYN PRATT
Editorial Assistant

JONATHAN STRAHAN
Reviews Editor

TERRY BISSON
DAMIEN BRODERICK
NICK GEVERS
KAREN HABER
RICH HORTON

MARIANNE JABLON
RUSSELL LETSON
FAREN MILLER
GARY K. WOLFE
Contributing Editors

WILLIAM G. CONTENTO
Computer Projects

BETH GWINN
Photographer

Locus, The Magazine of the Science Fiction & Fantasy Field (ISSN 0047-4959), is published monthly, at \$5.95 per copy, by Locus Publications, 34 Ridgewood Lane, Oakland CA 94611. Please send all mail to: Locus Publications, P.O. Box 13305, Oakland CA 94661. Telephone (510) 339-9196; (510) 339-9198. FAX (510) 339-8144. E-mail: locus@locusmag.com. Individual subscriptions in the US: \$52.00 for 12 issues, \$95.00 for 24 issues via periodical mail. In Canada: \$55.00 for 12 issues, \$100.00 for 24 issues via periodical mail. First class individual subscriptions in the US: \$60.00 for 12 issues, \$110.00 for 24 issues. In Canada: \$60.00 for 12 issues, \$110.00 for 24 issues. Individual international subscriptions are \$55.00 for 12 issues, \$100.00 for 24 issues via sea mail. Individual international subscriptions via airmail are \$88.00 for 12 issues, \$145.00 for 24 issues. Lifetime subscriptions are ten times the one-year rate. Institutional subscriptions are \$3.00 extra per year. Make checks payable to Locus Publications. All subscriptions payable directly in US funds only. Overseas checks must be drawn on a US bank and include computer encoding numbers at bottom. When converting from periodical mail to first class delivery, please convert all remaining issues on your present subscription (\$1.00 per issue). The later date on the mailing label is that of the last issue on your present subscription. If you change your address, please notify us immediately. Periodical mail is not forwarded; it is either returned or destroyed. We subtract one issue from your subscription for each returned copy. We keep expired addresses on file for one year, so tell us if your subscription is a renewal or completely new. British Subscription Agent: Fantast (Medway) Ltd. P.O. Box 23, Upwell Wisbech, CAMBS PE14 9BU, UK. Japanese Subscription Agent: Yoshio Kobayashi, 3-34-14-301, Kitasenzoku, Ohta-ku, Tokyo, 145, Japan; Australian Subscription Agent: Justin Ackroyd, Slow Glass Books, P.O. Box 1208, Carlton, Victoria, 3053, Australia. Bookseller discounts available. Display advertising rates on request. We take no responsibility for unsolicited submissions. Printed in the United States. Periodical postage paid at Oakland, California and additional mailing offices. POSTMASTER: Send address changes to Locus Publications, P.O. Box 13305, Oakland CA 94661. © 2005 by Locus Publications.

Letters, information, and credit card subscriptions can be sent via e-mail to <locus@locusmag.com> or by fax to 510-339-8144. Subscriptions by phone are available at 510-339-9198; 9:30AM to 5:00PM PST, Monday - Friday.

Official Locus Website: <www.Locusmag.com>; Locus Index to Science Fiction, Fantasy & Horror 1984-1999: <www.Locusmag.com/index/>; The Locus Index to Science Fiction Awards is at <www.Locusmag.com/SFAwards/>.

This magazine is printed on recycled paper using soy-based inks.

A LANDMARK ANTHOLOGY SPANNING TWO DECADES OF *THE YEAR'S BEST SCIENCE FICTION*

For over twenty years, *The Year's Best Science Fiction* has been recognized as the premiere collection of short science fiction writing in the universe. Now, Hugo Award-winning editor, Gardner Dozois, selects the finest stories from the most esteemed practitioners of the form:

ursula k. leguin • michael swanwick • bruce sterling
connie willis • nancy kress • william gibson • greg bear
joe haldeman • gene wolfe • robert silverberg • stephen Baxter
plus many more!

"This is two decades of the best that science fiction has to offer, chosen by the most respected editor in the field."

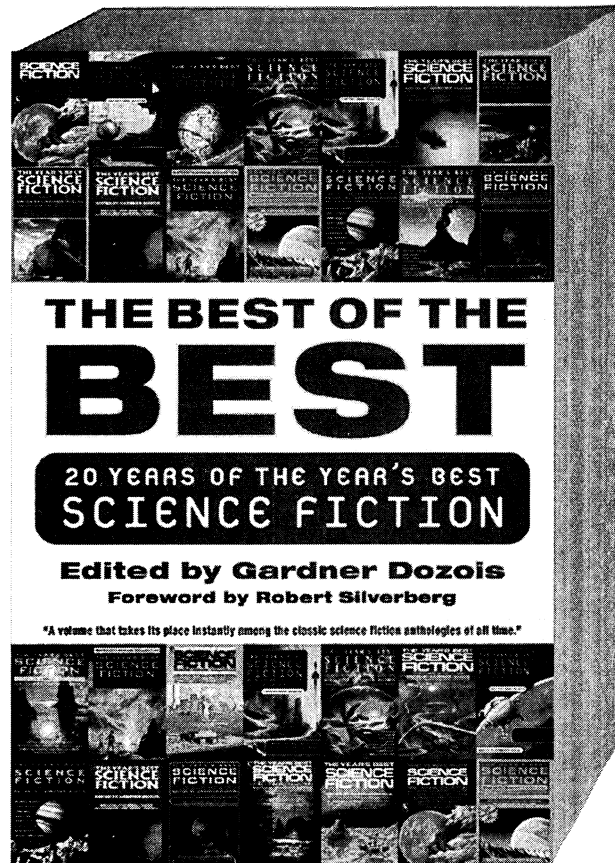
—George R.R. Martin

"To have Gardner's picks for THE BEST OF THE BEST collected all in one volume is beyond terrific! This is the cream of the cream of the crop. And all in one place!"

—Connie Willis

"A wondrous trove of great stories and an archive that has immeasurable historical significance."

—Robert Silverberg



Available Wherever books are sold

 St. Martin's Griffin

Short Fiction Reviews by Nick Gevers / 14

Black Gate Fall '04; *Interzone* 11-12/04; *Sci Fiction* 1/05; *Asimov's* 2/05; *F&SF* 3/05; *Realms of Fantasy* 12/04; *Amazing* 1/05.

Short Fiction Reviews by Rich Horton / 15

Interzone 11-12/04; *Postscripts* Summer '04; *Mayflower II*, Stephen Baxter; *F&SF* 2/05; *Analog* 3/05; *Sci Fiction* 1/05; *Strange Horizons* 12/04; *Challenging Destiny* 12/04; *Paradox Winter* '04; *Oceans of the Mind* 12/04.

Reviews by Gary K. Wolfe / 17

Nebula Awards Showcase 2005: The Year's Best SF and Fantasy, Jack Dann, ed.; **The Limits of Enchantment**, Graham Joyce; **TWOC**, Graham Joyce; **Black Juice**, Margo Lanagan.

Reviews by Faren Miller / 21

Black Juice, Margo Lanagan; **Tumbling After**, Paul Witcover; **Our Ecstatic Days**, Steve Erickson; **The Mysteries**, Lisa Tuttle; **Harp, Pipe, and Symphony**, Paul Di Filippo.

Reviews by Russell Letson / 23

Hammered, Elizabeth Bear; **Gaudeamus**, John Barnes; **Destroyer**, C.J. Cherryh.

Reviews by Nick Gevers / 25

The House of Storms, Ian R. MacLeod; **The Well of Stars**, Robert Reed; **Constellations**, Peter Crowther, ed.; **Dogs in the Moonlight**, Jay Lake.

Short Reviews by Carolyn Cushman / 27

Dreams Made Flesh, Anne Bishop; **The Dark Ground**, Gillian Cross; **Girl Genius, Book Two: Agatha Heterodyne and the Airship City**, Phil & Kaja Foglio; **Spirited**, Nancy Holder; **Boneyard, Volume Three**, Richard Moore; **The Little Gentleman**, Philippa Pearce; **We Few, David Weber & John Ringo**; **Tempting Danger**, Eileen Wilks; **Fables: March of the Wooden Soldiers**, Bill Willingham, Mark Buckingham, Craig Hamilton, P. Craig Russell, et al.; **With Red Hands**, Stephen Woodworth.

Reviews by Divers Hands: Damien Broderick & Rich Horton / 28

Spin, Robert Charles Wilson; **In the Palace of Repose**, Holly Phillips; **All-Star Zeppelin Adventure Stories**, David Moles & Jay Lake, eds.

Terry Bisson: This Month in History / 15, 19, 22, 25

Quoted Without Comment / 61, 64, 68

PHOTO LISTING

Neil Gaiman (BG)1
Will Eisner (F)1
Frank Kelly Freas (BG)1
Jennifer A. Hall,
Charles N. Brown,
Kirsten Gong-Wong (LT)5
Frank Kelly Freas (BG)4
Will Eisner (FF)4
Graham Joyce (CM)7
Margo Lanagan (F)7
Paul Witcover (BG)7
Ian R. MacLeod (CNB)7
Neil Gaiman (BG)8
Michael Moorcock (CNB)10
Matt Hughes (IW)10
Kenneth Oppel (F)10
Justina Robson (BG)10
Sarah Micklem (BG)11
Jon Courtenay
Grimwood (CNB)11
Anna Genoe (ED)11
Diana Wynne Jones (BG)11
Elizabeth Moon (BG)11
Margaret Weis,
Tracy Hickman (BG)11
Michael Swanwick (TS)11

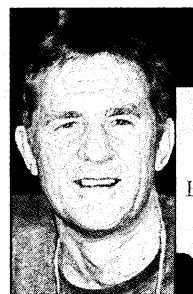
Ellen Datlow (TS)11
Jim Minz (BG)12
Arthur C. Clarke (JC)12
Valles Marineris (ESA)44/45
Charles N. Brown,
Peter Nicholls (CNB)80
Melbourne Crowd (CT)80
Justine Larbalestier, Charles N.
Brown, Cat Sparks (CS)80
Sydney Crowd (CS)80
W. Warren Wagar (F)81
Sven Christer Swahn (JHH)81
D.G.K. Goldberg (CNB)83
Frank Kelly Freas (JKK)85
Frank Kelly Freas (GB)85
Frank Kelly Freas,
Ian Ballantine (RH)85
Frank Kelly Freas &
Polly Freas (RH)85
Frank Kelly Freas (F)85
Laura Brodian Freas &
Frank Kelly Freas (BG)86

*Photo Listing: (BG) Beth Gwinn,
(LT) Liza Trombi, (FF) Frank
Flaesland, (CM) Cheryl Morgan,*

*(CNB) Charles N. Brown, (IW) Island
Word, (ED) Ellen Datlow, (TS) Trevor
Stafford, (JC) John Coker, (ESA) Eu-
ropean Space Agency, (CT) Cecilia
Dart-Thornton, (CS) Cat Sparks,
(JHH) John-Henri Holmberg, (JKK)
Jay Kay Klein, (GB) George Beahm,
(RH) Rick Hawes, (F) Furnished*

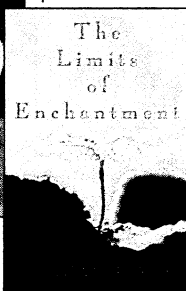
AD INDEX

Ace18,82
Baen24,59
Clarion70
Clarion West71
Classifieds76
DAW20,41
Del Rey60
Eos2,3
ISFiC Press63
Locus67,76
Roc30
Serendipity Books87
St. Martin's6
Tor48,49,65,88
Trantor66
Warner Aspect16,46



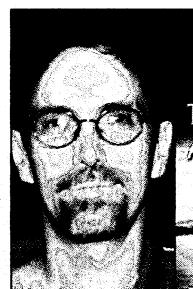
Graham Joyce
(2004)

p. 19



Margo Lanagan
(2005)

p. 21 & 66



Paul Witcover
(2004)

p. 21



Ian R. MacLeod
(2003)

p. 25

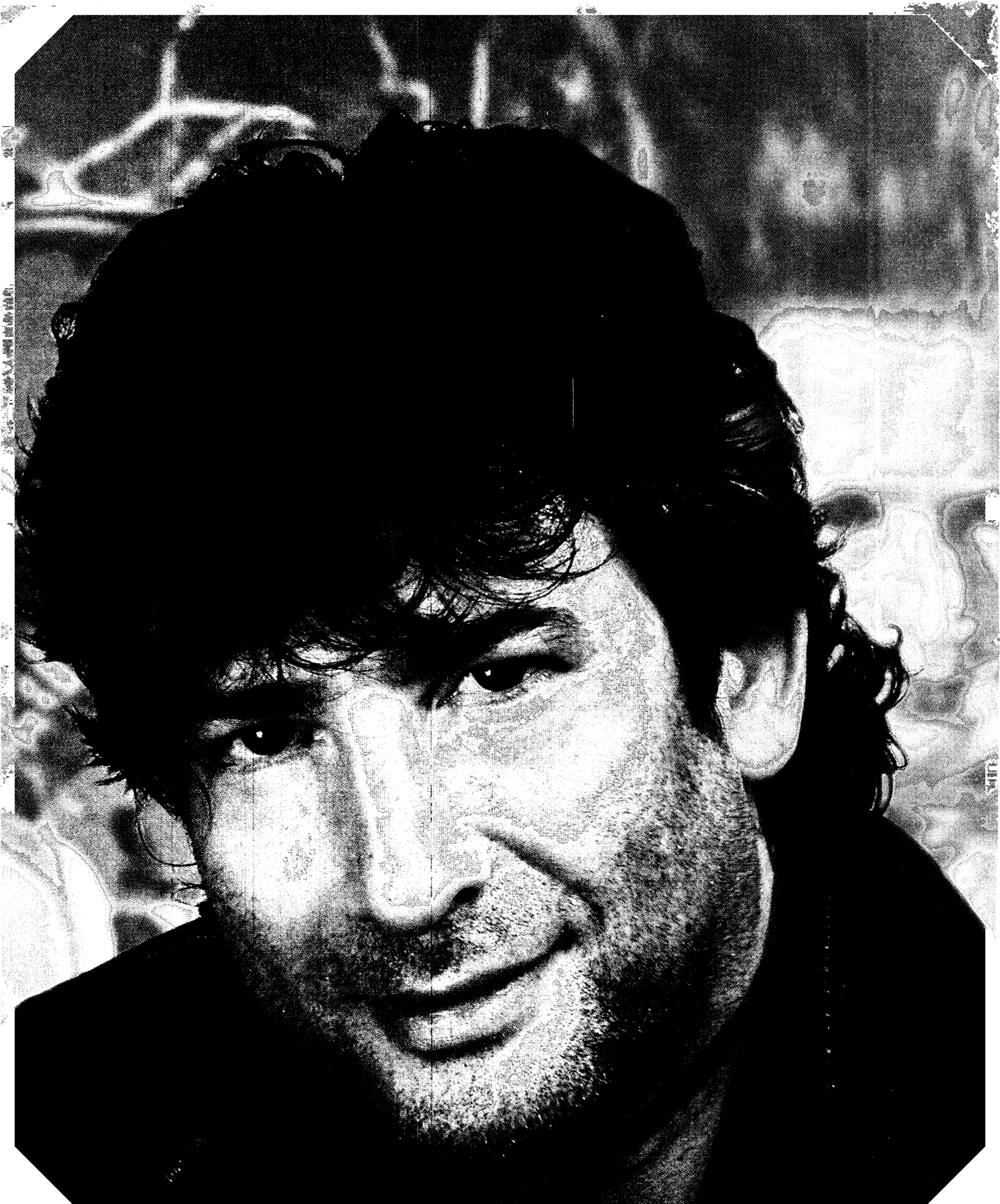


Recently featured on *Locus* Online
(www.locusmag.com):

• Best of 2004 essays by Claude
Lalumière and Jeff VanderMeer

Plus, daily and weekly updates with –

• Breaking news
• “Blinks” to online reviews, articles,
and SF/F/H e-publications
• Descriptions of notable new books
and magazines, with links to online
excerpts and reviews
• Up-to-date author event and
convention listings



Different Kinds NEIL GAIMAN of Pleasure

Neil [Richard] Gaiman was born November 10, 1960 in Porchester, England. He attended school in southern England before moving to London, where he worked as a freelance journalist in the early 1980s. His first stories sold to gaming and men's magazines in 1984 and 1985, and his first work in the SF field was as co-editor of *Ghastly Beyond Belief*, a book of humorous SF quotations (1985, with Kim Newman). His career in comics began with "Violent Cases" (1987), but he is best known for his ground-breaking "Sandman" comic/graphic series, which began in 1989 and includes "A Midsummer Night's Dream" (1990), the only comic to win a World Fantasy Award. Recent forays into comics include *The Sandman: Endless Nights* (2003) and miniseries "1602" (2004). His novels include *Good Omens* (1990, with Terry Pratchett); *Neverwhere* (1996), the novelization of his BBC dark fantasy miniseries; *Stardust* (1998); *American Gods* (2001), winner of a Hugo, an International Horror Guild Award, and a Locus Award; and children's novel *Coraline*, winner of a Hugo, a Nebula, a Stoker, and a Locus Award. Other books include *Don't Panic: The Official Hitchhiker's Guide to the Galaxy Companion* (1998); collections *Angels and Visitations: A Miscellany* (1993) and *Smoke and Mirrors* (1998); anthology *Book of Dreams*, co-edited with Ed Kramer (1997); and two graphic children's books with Dave McKean, *The Day I Swapped My Dad for Two Goldfish* (1997) and *The Wolves in the Walls* (2003). He also directed *A Short Film About John Bolton* (2003). He wrote the script for forthcoming film *Mirrormask*, directed by Dave McKean, and novel *Anansi Boys* is forthcoming.

He lives with his wife Mary McGrath (married 1985) near Minneapolis. They have three children.

"The power of being an author, the joy of it for me, is that if one wasn't an author one would be a really boring person filled with peculiar bits of trivia, the sort you meet in a bar saying 'Did you know that...?' For an author, all of this 'white knowledge,' the kipple in the back of your head, no longer is old keys and broken batteries, abandoned buttons, forgotten paper clips; it's actually useful! Most authors I know, whether or not they went through a standard education in their fields, tend to be autodidacts. And they tend to have that immense love of stuff, of promiscuous and unbridled reading.



Above: Promotional artwork for *Mirrormask* by Dave McKean.

"The writing is never an excuse to do the research. What happens is, I get my little obsessions and when I obsess I research — and then one day (or never), it's time and suddenly that stuff becomes useful. (Terry Pratchett is the same way. When we did our American signing tour for *Good Omens*, he found a book on ice palaces and was fascinated. He finally used ice palaces in the last of the Tiffany Aching books, 14 or 15 years on!) Every now and again things will completely obsess me. The most recent was Jack Benny. John Clute and I share this obsession, and I got to give him all the old Jack Benny radio shows in MP3 format and teach him how to play them on the computer. I've now read all the books and interviewed Benny's niece, and so on. I have no idea what I want to do with this. Maybe two years from now, maybe 20, I'll say, 'You know, I think I know where all this fits in,' and I will do something.

"Back when I was starting out, I attached to my typewriter (I haven't had a typewriter since 1986) a quote from Muddy Waters: 'Don't let your mouth write no check your tail can't cash.' Actually, my entire career has consisted of my mouth writing checks and my tail having to figure out how to cash them! When I look at stories of mine, I often compare them to the Platonic ideal of the story I had when I set out to write it, and they fall short. Which is fine. I think if I was satisfied with what I was doing, I would stop. But I love discovering and learning these skills. I like writing short stories — the joy of making a well-written story is unlike anything else in the world — though I'm not yet good enough, so they still have that quality of making a clay pot when you're at school. Sometimes you're going to get one that looks peculiarly lopsided and incredibly ugly, the kind of thing you present to your grandmother, who will say, 'Thank you, dear' and maybe put a rose in it if she knows you're coming. Then sometimes you'll make something and go, 'Fuck, it's a pot!'

"There's that sort of quality to 'A Study in Emerald'. There is no rational reason why this peculiarly goofy idea, mixing bits of Sherlock Holmes and the Old Ones of H.P. Lovecraft, should have become a story that was better loved than anything else I wrote, yet it was. And I knew when I finished it that I'd done something really cool. When I was writing it, it was deeply frustrating (I started it a couple of ways that didn't work), and now I've won a Hugo for it. That's wonderfully gratifying. And I'm convinced that if only I were a better writer, I could do it on demand, not make any more of those lopsided pots that didn't work.

Continued on page 77

Milestones

MICHAEL MOORCOCK has announced that **The White Wolf's Son: The Albino in the Middle March**, recently delivered to Warner Aspect, will be the last prose Elric novel. The last couple will not appear in British editions. "It's very hard to keep producing fantasy novels which are faithful to readers' expectations and are still original.... I have no interest in merely adding new wrinkles to an existing genre." He will continue to write Elric stories for publication as graphic novels. **The Vengeance of Rome**, the last of his Pyat novels, is being polished for Autumn 2005 publication.

SF author (and dentist) **ROGER LEVY** was one of six people randomly attacked by a knife-wielding former psychiatric patient on December 23, 2004 in North London. Levy suffered five stab wounds, and is now recovering at home after surgery. One of the other victims died.

MAUREEN F. McHUGH was diagnosed with cancer of the lymph nodes on November 11, 2004, and is currently undergoing chemotherapy. She told *Locus*, "It's the most treatable, curable cancer there is, and I expect to be fine." She is keeping an online journal about her experience, "Hodgkins & Me", at <www.maureenmcq.blogspot.com>.

Editor and naturist **JOHN ORDOVER** has been organizing monthly Clothing Optional Dinners where New York City-area nudists can gather at restaurants for relaxed dining. Their unofficial motto: "No Hot Soup." "Call us the Naked and the Well-Fed," Ordover said. Anyone interested in undressing for dinner can find more information at <<http://groups.yahoo.com/group/CODINNERS/>>.

MATT HUGHES is now represented by Susan Protter.

Scottish writer **GORDON RENNIE** is now represented by John Jarrold.

HWA treasurer **JACK PASARELLA** is stepping down from his position due to family illness. He will be replaced by trustee **LISA MORTON**.

Awards

KENNETH OPPEL's *Airborn* received a Printz Honor for Excellence in Young Adult Literature



Michael Moorcock (2003)



Matt Hughes (2005)



Kenneth Oppel (c. 2003)



Justina Robson (2004)

from the American Library Association.

First novelist **STUART HILL's** YA fantasy **The Cry of the Ice-mark** won the first Ottakar's Children's Book Prize of £1,000. The winner was chosen by Ottakar's booksellers, head office staff, and students from London high schools; only authors who have written three or fewer books are eligible for the prize.

Illustrator **QUENTIN BLAKE**, 72, who illustrated most of Roald Dahl's books, received a CBE (Commander of the British Empire) on the Queen's New Year's Honours List. He became the first ever Children's Laureate in 1999.

Books Sold

PETER STRAUB's two novels sold to Steve Rubin at Doubleday via David Gernert. "The first book will be a sort of update of **The Turn of the Screw**." Stacy Creamer will edit. Anchor will do the paperbacks.

LUCIUS SHEPARD collection **Eternity and Other Stories** went to John Oakes at Thunder's Mouth Press.

CLIVE CUSSLER has joined

the adult-to-kiddie-lit contingent with YA fantasy **Vin Fiz**, sold to Michael Green at Philomel via Peter Lampack.

SHARON SHINN sold YA **The Dream-Maker's Magic** to Sharyn November at Viking via Ethan Ellenberg. She sold a novella set in her new universe to Ginger Buchanan at Ace, to be published with forthcoming novel **Mystic and Rider**, also via Ethan Ellenberg.

JOHN SCALZI sold **The Ghost Brigades**, sequel to **Old Man's War**, to Patrick Nielsen Hayden at Tor via Ethan Ellenberg, and sold SF novel **Agent to the Stars** to Subterranean Press. It will remain on his website as a free download.

MICHAEL WRIGHT sold **Tolteca**, "a historical novel with fantasy elements," to Wendy Burbank at Medallion Press via Ethan Ellenberg.

KIM ANTIEAU sold mainstream YA **Mercy, Unbound** to Julia Richardson at Simon Pulse via Michael Bourret of Dystel & Goodrich Literary Management.

MARYJANICE DAVIDSON sold a collection of werewolf stories to Cindy Hwang at Berkley via Ethan Ellenberg.

AMY DOUGLASS sold three

fantasy romances set in her Others Side universe to Monique Patterson at St. Martin's via Ethan Ellenberg.

SUSAN SIZEMORE sold three vampire novels set in the world of **I Burn for You** to Micki Nuding at Pocket Books via Ethan Ellenberg.

MARIE BRENNAN sold fantasy **Doppelganger** and a second book to Devi Pillai at Warner Aspect via Rachel Vater of the Donald Maass Literary Agency.

SAM BUTLER sold a fantasy trilogy, beginning with **Reiffen's Choice**, to Patrick Lobrutto for Tor.

TONY SHILLITOE sold his Demon Horses series to Stephanie Smith at HarperCollins Australia via Robert Stephenson.

GLENDALARKE sold trilogy **The Miragemakers** to HarperCollins Australia via Dorothy Lumley.

New writer **DAVID LOUIS EDELMAN** sold **Infoquake**, first in the Jump 225 trilogy, to Lou Anders at Pyr via Bruce L. Bortz of Bancroft Literary.

STEPHEN JONES will edit **Another 100 Best Horror Books** and **H.P. Lovecraft's Book of the Supernatural** for Carroll & Graf via Dorothy Lumley.

ZORAN ŽIVKOVIC sold "mega-collection" **Impossible Stories**, featuring five of his story suites, to Peter Crowther at PS Publishing via John Jarrold.

JAMES A. MOORE sold horror novel **Blood Red** to Paul Miller at Earthling Publications.

The estate of **PHILIP FRANCIS NOWLAN**, the creator of Buck Rogers in 1928, sold recently-discovered unpublished novel **The Girl from Nowhere** to John Betancourt at Wildside Press. Nowlan died in 1940.

SIMON MORDEN's novella **Another War** went to Telos Publishing.

MATTHEW ROSSI sold essay collection **Bottle Demons** to Sean Wallace at Prime.

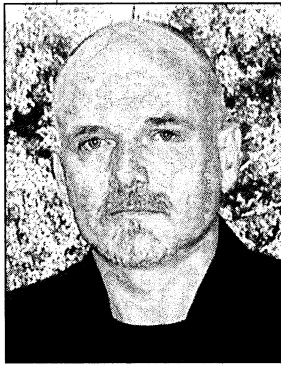
Books Resold

ROBERT A. HEINLEIN's **Time for the Stars** resold to David Hartwell at Tor via Eleanor Wood on behalf of the Heinlein Prize Trust.

Reprint rights to **H.P. LOVECRAFT's** **Watchers Out of Time** and **The Horror in the Museum** went to Steve Saffel at Del Rey via Joshua Bilmes on behalf of Arkham



Sarah Micklem (2004)



Jon Courtenay Grimwood (2003)



Anna Genoeese (2004)



Diana Wynne Jones (1997)



Elizabeth Moon (2003)

House.

WILL EISNER's 14 graphic novels resold to Robert Weil at Norton via Judith Hansen for publication in three omnibus volumes.

JUSTINA ROBSON sold North American rights to earlier novels **Silver Screen** and **Mappa Mundi** to Lou Anders at Pyr via John Parker of MBA Literary Agents.

BRIAN LUMLEY resold **Necroscope** to William Schafer at Subterranean Press via Dorothy Lumley. Film rights to **Necroscope** were optioned by Evolving Pictures via Shapiro-Lichtman Associates with Dorothy Lumley.

SARAH MICKLEM sold UK rights to first novel **Firethorn** to Voyager. Scribner published in the US.

Books Delivered

TERRY PRATCHETT delivered **Darwin's Watch**, his third 'Science of Discworld' book, to Ebury Press.

ORSON SCOTT CARD turned in **Shadow of the Giant**, latest in the Ender's Shadow series, to Beth Meacham at Tor.

JON COURTENAY GRIMWOOD turned in **9Tail Fox** to Simon Spanton at Gollancz. "Basically it's the story of a San Francisco police officer who gets shot at the beginning of the book and spends the rest of the novel investigating his own death."

JANE JOHNSON, writing as **JUDE FISHER**, delivered **The Rose of the World**, book three of her Fool's Gold series, to Betsy Wollheim at DAW.

"**ROBIN HOBB**" turned in **Shaman's Crossing**, first in her new Soldier Son trilogy, to Jane Johnson at Voyager.

STORM CONSTANTINE delivered **The Ghosts of Blood and Innocence**, third in her Wraeththu Histories trilogy, to Beth Meacham

at Tor.

AL SARRANTONIO delivered **Sebastian of Mars**, second in his Mars trilogy, to Ginjer Buchanan at Ace, and turned in **The Little Yellow Book of Fevered Stories** to Elizabeth Monteleone at Borderlands Press.

ANNE BISHOP turned in **Altered Landscapes** to Anne Sowards at Roc.

ROBERT RANKIN delivered **The Brightonomicon** to Jo Fletcher at Gollancz.

IAN IRVINE delivered **The Gate to Nowhere**, first in The Children's War YA fantasy quintet, to Laura Harris at Penguin Australia.

GARY GIBSON turned in **Gravity's Angel** to Peter Lavery at Tor UK.

ANDREY REMIC turned in **Warhead**, third in the Spiral trilogy, to Tim Holman at Orbit.

LEE KILLOUGH delivered supernatural mystery **Killer Karma** to Meisha Merlin.

Publishing

ANNA GENOESE has been promoted to editor at Tor.

MOSHE FEDER is now a consulting editor for Tor.

ALAN RODGERS has left his position as editor at Wildside Press.

Kensington founder **WALTER ZACHARIUS** is passing control to his son **STEVEN ZACHARIUS**, who is rising from president to CEO and chairman of the board. The elder Zacharius will remain as chairman emeritus and a consultant, but plans to focus on his own fiction writing.

Media

DIANA WYNNE JONES attended a secret screening of **Howl's Moving Castle**, the film by ac-

claimed director Hayao Miyazaki based on her eponymous novel. "Miyazaki came in person, carrying with him a tape of the film, an interpreter, and sundry other shadowy figures." She calls the film splendid and breathtaking, and says she "had a long talk with Mr. Miyazaki and it began to seem that we were soulmates."

ALICE SEBOLD's **The Lovely Bones** will be adapted as a film by Peter Jackson and Philippa Boyens (two of the writing team behind **The Lord of the Rings** films).

Film rights to **KARL EDWARD WAGNER's** **Death Angel's Shadow** were optioned by producer Lauren Moews via Kirby McCauley on behalf of the Karl Edward Wagner Literary Group.

Film rights to **ELIZABETH MOON's** **The Speed of Dark** were optioned by Stone Village Productions via Justin Gotler at IPG and Joshua Bilmes. **The Speed of Dark** has been chosen as the Summer



Margaret Weis, Tracy Hickman (1991)

2005 campus-wide reading selection for the State University of New York at Oswego, and Moon will be writer-in-residence there for a week during the fall semester.

MARGARET WEIS & TRACY HICKMAN are reuniting to write a new Dragonlance fantasy series, **The Dark Chronicles**, to "tell the stories that until now remained hidden between the pages of their original classic series, **The Dragonlance Chronicles**," for **Wizards of the Coast** via Matt Bialer of Sanford Greenberger for Hickman and Christi Cardenas of the Lazear Agency for Weis.

Koala Korner



Michael Swanwick looks apprehensive and Ellen Datlow looks happy as they cuddle koalas during a break at Clarion South in Brisbane, Australia

2004 Philip K. Dick Award Nominees

The final ballot for the 2004 Philip K. Dick Award has been released.

The Coyote Kings of the Space-Age Bachelor Pad, Minister Faust (Del Rey)
Stable Strategies and Others, Eileen Gunn (Tachyon)
Life, Gwyneth Jones (Aqueduct)
Apocalypse Array, Lyda Morehouse (Roc)
Air, Geoff Ryman (St. Martin's Griffin)
City of Pearl, Karen Traviss (Eos)
Banner of Souls, Liz Williams (Bantam Spectra)

The award will be presented March 25, 2005 during a ceremony sponsored by the NorthWest Science Fiction Society at Norwescon 28 in Seattle, Washington.

The Philip K. Dick Award, presented annually, honors distinguished science fiction published as a paperback original in the US during the award year, and is sponsored by the Philadelphia Science Fiction Society. The winner receives a cash prize of \$1,000.00 and a trip to Norwescon. Judges for the 2004 award were Sherryl Vint (chair), Arthur Byron Cover, Karin Lowachee, Syne Mitchell, and James Van Pelt. Award administrators are David G. Harwell and Gordon Van Gelder.

Minz Moves to Del Rey

Editor Jim Minz is leaving his position at Tor to become an editor at Del Rey. Minz will replace Chris Schlep, who is moving to Ballantine to handle more mainstream titles, though he will continue to edit some genre authors, including China Miéville and Richard Morgan.

Del Rey editor Betsy Mitchell told *Locus*, "I'm delighted to welcome him, of course; Jim has both commercial and literary tastes, both of which we're eager to put into use here at Del Rey. And his sense of humor will fit right in as well."

During his association with Tor, Minz edited authors including Catherine Asaro, Nancy Kress, Laura Resnick, and Elizabeth Haydon. He says, "After working at Tor Books for more than a decade – the past



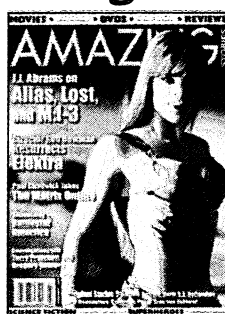
Jim Minz (2004)

seven years in the New York office – I can't begin to describe how much I've gained from the experience, and I am very grateful for the time I've spent there. That being said, I am extremely excited about joining Del Rey. Opportunities such as this come along all too rarely and this was clearly a moment I had to seize. Del Rey Books has such a grand tradition, from Betsy Mitchell, who I've known and admired for a number of years, stretching back to Lester and Judy del Rey and Ian and Betty Ballantine – not to mention their amazing list of authors both past and present. I look forward to working closely with Betsy on nurturing and growing this tradition well into the new millennium." Minz will start work at Del Rey on January 31.

Amazing Hiatus

Lisa Stevens, co-owner and CEO of Paizo Publishing, which publishes the latest incarnation of *Amazing Stories*, announced the magazine will be going on hiatus following #608, the February 2005 issue. Gaming magazine *Undefeated* will also suspend publication. "Despite respectable sales and increasing circulation, both periodicals face substantial market pressures and competition. Paizo intends to use the break to explore unique opportunities to revamp and reposition each magazine." *Amazing Stories* editor-in-chief Jeff Berkwitz has said the hiatus is due to the magazine becoming "unexpectedly successful," which sounds like PR.

Since Paizo is still planning to publish both magazines, subscriptions are not automatically being cancelled or transferred. Subscribers who wish to cancel their subscriptions can contact <customer.service@paizo.com>. Paizo announced plans to provide subscribers and visitors to <www.paizo.com> with an "exclusive e-copy" of *Amazing Stories* #609 in early February.



February 2005

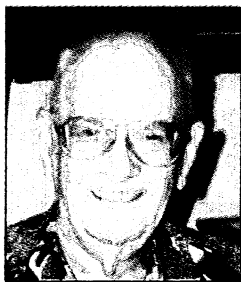
Though officials at Paizo would not provide any specific information regarding *Amazing's* future or their circulation numbers, we can make some educated guesses. They probably put out between 20,000 and 50,000 copies of the first issue on the newsstand, and likely only sold 8-10%. That percentage may have crept up to 15-20% with later issues – still not enough to make a color magazine profitable. Without aggressive advertising and paid placement on newsstands and bookstores,

it's nearly impossible to launch a major new magazine successfully – just printing them up and sending them out isn't enough. We'd like to believe *Amazing Stories* will come back bigger and better than ever, but it doesn't look good.

Jeff Berkwitz was hired as editor-in-chief of the monthly magazine by Paizo Publishing in late 2004, and the January 2005 issue was his first. At present, Berkwitz and associate editor Vic Wertz are the magazine's only permanent staff. The *Amazing Stories* title is trademarked by Wizards of the Coast and is licensed to Paizo.

Clarke Weathers Tsunamis

Sir Arthur C. Clarke, who lives in Sri Lanka, was unharmed by the catastrophic tidal waves that struck the island December 26, 2004. In a statement on his website he wrote, "I am enormously relieved that my family and household have escaped the ravages of



Arthur C. Clarke (1999)

the sea that suddenly invaded most parts of coastal Sri Lanka, leaving a trail of destruction.... But many others were not so fortunate. For over two million Sri Lankans and a large number of foreign tourists holidaying here, the day after Christmas turned out to be a living nightmare reminiscent of *The Day After Tomorrow*. My heart-felt sympathy

goes out to all those who lost family members or friends." Some of Clarke's property, including his diving station at Hikkaduwa and his holiday bungalows at Kahawa and Thiranaga, were in coastal areas that were badly hit, but none of his staff members were harmed. Most of his diving equipment and boats were destroyed, but the full extent of the property damage is still unknown.

Clarke called the earthquake and tsunami "a disaster of unprecedented magnitude for Sri Lanka, which lacks the resources and capacity to cope with the aftermath."

►► p. 78

2004 Preliminary Nebula Ballot

SFWA released the 2004 Preliminary Nebula Ballot, which contains 30 nominees (eight fewer than last year): six novels, nine novellas, six novelettes, six short stories, and three scripts. All the scripts have already qualified for the final ballot. To be placed on the Preliminary Ballot, a work must receive ten recommendations within 12 months of publication in North America. Works published electronically in a public forum are also eligible. Only active SFWA members are eligible to vote. Preliminary ballots must be received by February 11 to be counted. Final ballots will be mailed to members February 19. Final ballot deadline is March 25. Details at <www.sfwaworld.org>.

Novels: *Paladin of Souls*, Lois McMaster Bujold (Eos); *Down and Out in the Magic Kingdom*, Cory Doctorow (Tor); *Omega*, Jack McDevitt (Ace); *Perfect Circle*, Sean Stewart (Small Beer Press); *Conquistador*, S.M. Stirling (Roc); *The Knight*, Gene Wolfe (Tor).

Novellas: "Walk in Silence", Catherine Asaro (*Analog* 4/03); "Off on a Starship", William Barton (*Asimov's* 9/03); "Time Ablaze", Michael A. Burstein (*Analog* 6/04); "The Tangled Strings of the Marionettes", Adam-Troy Castro (*F&SF* 7/03); "Ser-geant Chip", Bradley Denton (*F&SF* 9/04); "Arabian Wine", Gregory Feeley (*Asimov's* 4-5/04); "The Cookie Monster", Vernor Vinge (*Analog* 10/03); "The Green Leopard Plague", Walter Jon Williams

►► p. 78

THE DATA FILE

Bloomsbury Acquires Walker • Bloomsbury publishing chief Nigel Newton announced the UK publisher is buying Walker Publishing Company, a small independent publisher based in New York, in a move to expand Bloomsbury's US presence. A family-owned operation since its founding 45 years ago, Walker has printed many SF books through the years, including titles by Asimov, McCaffrey, and Le Guin. At around 55-60 titles annually, Walker's list now includes mainly adult non-fiction and children's books.

After the \$6.5 million sale, Walker will become a separate division of Bloomsbury USA, retaining publisher George Gibson, who will report to Bloomsbury USA publisher Karen Rinaldi. With Bloomsbury's resources and global distribution through St. Martin's, and Walker's strong non-fiction list and its access to the children's market, schools, and libraries, the combination of the two companies should benefit both.

S&S Next On Block? • Sumner Redstone, chairman of Simon & Schuster's parent company Viacom, has outlined "an aggressive plan to shake up the company's mix of assets by investing more in areas like the Internet and selling slower-growth operations," which would probably include Simon & Schuster publishing, as well as Paramount theme parks, and small-market radio and television stations. Viacom's stock has been steady for the past few years, and Redstone hopes to boost stock prices by investing in high-growth areas, including video games and cable networks.

Washington Post Buys Slate • The Washington Post Company announced it is buying *Slate*, the online news magazine, from Microsoft. Founded in 1996 by Michael Kinsley (now an editor at the *LA Times*), the site is an outlet for cultural criticism and political analysis. Microsoft decided earlier this year the site was not a good fit for the company and its small revenue was not enough to contribute meaningfully; after years of losing money, *Slate* is now breaking even with revenue around \$6 million. Jacob Weisberg, who will remain editor of *Slate*, said, "I couldn't be more excited about this move. Microsoft has been a wonderful home for us since 1996. It's clear, though, that the Washington Post Company is the best place for *Slate* to continue to grow and develop."

Hugo Nominations Open • Nominations for the 2005 Hugo Awards and John W. Campbell Award are open. The nomination ballot was mailed out to members of Interaction in *Progress Report 3* (December 2004), and a printable PDF version, as well as rules and information, is available online at <www.interaction.worldcon.org.uk/hugovote.htm>. Nominations may also be made online at the website. Attending or supporting members of Noreascon 4, and attending or supporting members of Interaction who purchase memberships by January 31, 2005, may nominate up to five works/individuals in each cat-

egory. The Interaction committee has exercised its right to add a new special category of Best Website. Nominations close on March 11, 2005 at midnight GMT. All members of Interaction will be eligible to vote in the final ballot. Mail your ballot to: Interaction Hugo Administrator, 28 St. Johns Road, Guildford, GU2 7UH, United Kingdom, or Interaction Hugo Administrator, PO Box 58009, Louisville KY 40268-0009, USA. *Do not e-mail your ballot*. Questions may be directed to <HugoAdmin@interaction.worldcon.org.uk>.

Atwood's Inventions • If you've ever wondered if Margaret Atwood sits around thinking up grim fates for humanity at large, you might be right. In a recent *Times Online* article, Atwood, author of *The Handmaid's Tale* and *Oryx and Crake*, details the storylines of several novels that she will not be writing soon, or ever. The first, *Worm Zero*, entails the sudden death of the entire phylum *annelida* (worms) plus all of their grubby cousins, resulting in all dirt becoming rock hard. Crops won't grow, good people resort to eating their goldfish and dried flower arrangements, and Chris and Amanda, a trim but passionate couple who had great sex in Chapter One, move out to their country cottage to eke out their survival. *Spongedeath* involves an overgrown marine sponge slowly taking over Florida. Chris and Amanda are on the roof of their new condo, in which they had great sex in Chapter One, and now fearfully gaze at the "monstrous bath accessory" threatening to fall upon them in a "soft but deadly glop." In *Beetleplunge*, after Chris and Amanda had great sex in Chapter One, Amanda's drunken husband appears, a road chase ensues, and the husband goes over the edge. Or maybe beetles plunge en masse over a cliff. Either way, these storylines are no place for a nice couple like Chris and Amanda.

Atwood also made news with her new invention, a remote autographing device borne of her frustration with the grueling circumstances of touring, that will allow authors to speak to readers and sign their books in real time without having to travel to distant locations. In development at Atwood's new company, Unotchit Inc., the device includes a screen the author can see and talk to the reader through, as well as a tablet on which the author can write an inscription. A second unit at a bookstore allows the reader to see and speak to the author and has a book holder with an electronic arm and pen to write out, after spell-checking, the identical inscription at the reader's end. Atwood thinks the device won't alienate authors from readers, while allowing the lesser-known authors who don't have tour support to sign books worldwide. It's hard to imagine that any reader would actually prefer this, as signings are, first and foremost, opportunities to meet the author face-to-face. And maybe to have great sex.

PEN Mightier Than the Law? • The English PEN society, a UK writers' group boasting Salman Rushdie, Zadie Smith, Monica Ali, William

Boyd, and Hanif Kureishi among its members, sent an open letter to Britain's Home Office protesting legislation going into the Serious Organized Crime and Police Bill and requesting a meeting. The proposed new law, making inciting religious hatred an offense, expands on existing legislation limiting free speech from stirring up hatred of others based on their race. In a letter signed by over 200 writers of various faiths, the PEN expresses its fears that the legislation will, in effect, allow for "censorship of a kind which would constrain writers and impoverish cultural life." The letter also pointed out that the amendment will "make it illegal to express what some might consider to be provocative views on religion." Recent events – the violent Sikh riot that cancelled the play "Bezhti" and threatened the life of its author, and the Christian group demonstrations against the BBC2's showing of "Jerry Springer the Opera" – have fueled the group's worries that this law will support anyone wishing to censor or ban anything "offensive" on the grounds of religion.

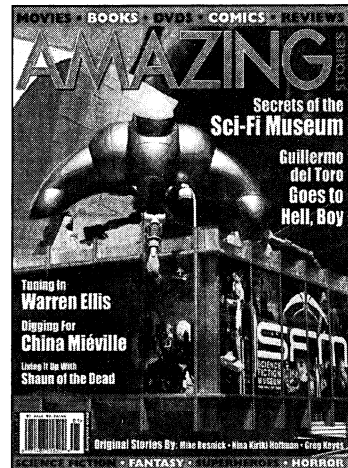
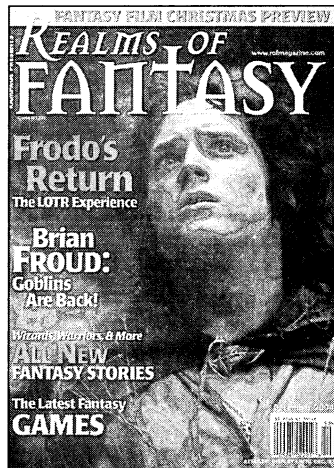
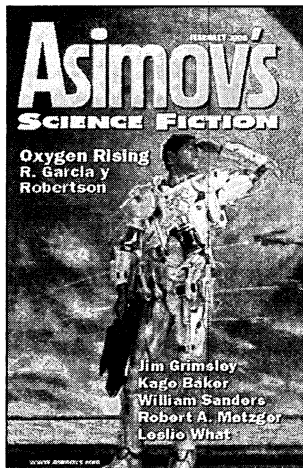
Home Office minister Fiona MacTaggart issued a reply stating, "This is not religious appeasement, but a responsible reaction to the tactics of those, especially from the extreme right, who would foster community tension by stirring up hatred of members of a faith group." She has agreed to meet with Mr. Rushdie, vice-president of the English PEN, and other representatives of the group to address their concerns.

Bookseller Fired for Blogging • Longtime Waterstone's bookseller and SF fan Joe Gordon was fired from the Edinburgh branch of the British bookstore in January for negative comments he made about the company in his personal weblog, The Woolamaloo Gazette. His dismissal has raised an outcry from authors including Neil Gaiman, Charles Stross, and Richard Morgan, who all praise Gordon's skills as a bookseller and event coordinator. Gordon wrote about being fired on his blog, and word quickly spread, soon leading to news articles and radio interviews that brought far more publicity than his weblog – which only had about 20 regular readers – ever could have.

Gordon's weblog, which he clearly marks as a personal, satirical site, made reference to his "Evil Boss" and called the company "Bastardstones." In late December 2004 Gordon's manager informed him he would face disciplinary action for "gross misconduct" and bringing "the company into the disrepute," citing various blog entries, some from years before. At a hearing on January 5, Gordon was fired, despite his willingness to remove offensive portions of his website and refrain from such complaints in the future. There were no criticisms regarding his actual work, and by all accounts he was an excellent bookseller, spending 11 years in the same branch and organizing many successful events, especially for SF writers.

Charles Stross said he was "one of the key people to target if you wanted a new SF book launch in the UK to go down well," and Neil

► p. 78



Black Gate Fall '04
Interzone 11-12/04
Sci Fiction 1/05
Asimov's 2/05
F&SF 3/05
Realms of Fantasy 12/04
Amazing 1/05

Of all the small press magazines, *Black Gate* is probably your best guarantee of literature, good quality sword & sorcery and science fantasy: strong imagination, strong narrative, much color and action. Issue Seven is particularly impressive: the lead story is by the sharp and stylish **Judith Berman**. **Todd McAulty** provides the most excitingly rancid tour of Hell in a while, and **Mark Sumner** deftly explores the idiocy of eugenics in a startlingly innovative cowboy context.

Berman's "**The Poison Well**" is straight secondary-world fantasy, but of unusual and involving complexity. An inquisitor and his lackey-cum-bodyguard, the latter a magical adept, visit a remote manor to investigate a couple of necromantic murders. The local aristocrats clearly have something to hide, there are ancient tensions surrounding their ancestors' genocidal theft of the surrounding land, and ferocious supernatural energies are at work. In a superbly contrived atmosphere of menace, with skeletons emerging from family closets and the dead knocking peremptorily on the doors of the living, issues of the repression of women and of aboriginal land claims are intelligently explored; additionally, a surpassingly rich background history emerges amid the intrigues and confrontations. In "**Amnesia**", McAulty, a notable regular of *Black Gate*, sets out in picaresque terms the existence of just a flicker of hope in Hell: on Tartarus, a distorted worldscape dominated by demonic armies, lordly vampires, hordes of ghouls, and infinite other nasties, a small group of damned (but still embodied) souls sets out to locate a rumored aperture into Heaven, fighting monsters all the way in intriguing character-driven combat sequences which interrogate rather effectively the concept of Hell itself. Elsewhere, there is counterpoint in the questioning of a deceased scientist by a chatty archdemon; despair, we learn, is glib indeed.

As for Mark Sumner, his "**Leather Doll**" constructs, and then inverts, a horrible planetary-colonization ethic: generations ago, a starship crashed on a nascently habitable world, and the robot Proctors in charge of the settlers divided their human charges – expediently – into people and livestock, so that, in the story's present, a certain randy herdboys finds himself in control of a flock of perfectly humanoid "cattle." Consequences ensue as day follows night, and intervention by a Proctor places matters in a grisly, but disconcertingly just and logical, context. Sumner has crafted a nastily sarcastic fable here, and country life will never seem quite the same.

I had some harsh things to say about the first *Interzone* issue (September-October) to appear under the auspices of TTA Press; but the good news is that the second is a lot better. **Nicholas Waller's** excellent novelette, "**Enta Geweorc**", starts matters off with a penetrating appraisal of the human capacity for self-delusion: in the relatively near future, Earth's two major power blocs have fought an apocalyptic war; a space pilot who evidently sparked the conflict by attacking the other side's outer-System colonies returns to his devastated home town in Somersetshire, and there proceeds to reprise the stupidities he has wreaked, on a smaller but telling scale. His intention is suicide, but he is soon sidetracked from this (highly desirable) option; quoting self-exculpation chunks of Anglo-Saxon, he makes already terminal matters worse, and stands as one of recent SF's more memorable portraits of an utter dolt. Waller's bleak vision is moving and memorable.

Also quite impressive is "**Redemption, Drawing Near**" by **Michael Jasper**, in which the US military calls in a Catholic priest to help interrogate aliens who have landed on Earth, apparently seeking refuge, but who remain dangerously inscrutable, expressing a cultural complex requiring deep moral scrutiny. But on balance, **Elizabeth Bear** tackles human/alien perplexity more acutely than Jasper in "**When You Visit the Magoe-baskloof Hotel, Be Certain Not to Miss the Samango Monkeys**", which, despite its title, is set on a bleak, distant planet, where human

colonists beat their heads against the cognitive brick wall of a gentle indigenous species, only to see the aliens comprehend our nature with wise facility. Given the discomfiting perspective of Bear and Waller, it's hardly surprising that humankind manages to destroy Earth many times over in **Hugh A. D. Spencer's** "**Problem Project**", a barbed many-worlds speculation.

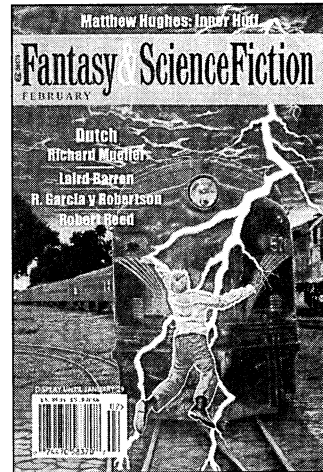
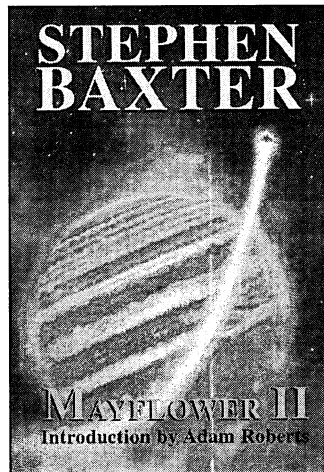
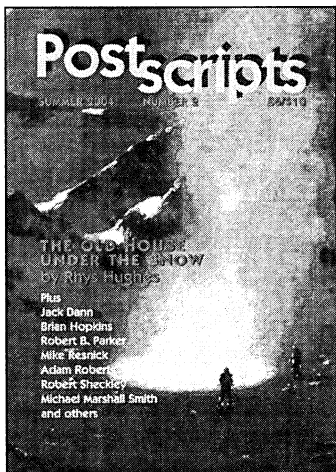
In this issue, the only dud story is "**Cry of the Soul**" by **David Memmott**, in which Mayan religion and Virtual Reality are ambitiously mixed, only to curdle.

Sci Fiction's January array features two excellent fantasies of paradox and false appearance. In the manner of his by-now famous "**The Empire of Ice Cream**", **Jeffrey Ford's** "**A Man of Light**" weaves an artful web of dream and suspense, culminating in a series of disguised, but entirely shattering, revelations. In a quasi-Victorian age of hierarchy and formal diction, a young reporter visits the famous recluse who has remade the arts of illusion through his brilliant manipulations of light and shadow; the interview begins grotesquely enough – the master is a floating head – and thence evolves into an alarming closed labyrinth of narrative, a quest for the meaning of Light and Darkness that rebounds, circles itself, and culminates in nightmare. Ford is a master of recursive, erudite surrealism, and this is an exceedingly fine example of that craft; Borges could not have done better. **Eric Schaller** is not at this technical level yet, but he orchestrates the tales-within-tales of "**The Five Cigars of Abu Ali**" dexterously enough, relating how an old college friend – a Pakistani rug merchant – visits an ordinary American family man, bringing with him two seemingly casual girlfriends, a taste for whiskey, and outrageous anecdotes of his encounters with a bottled jinn. Abu Ali's nested stories summarize eloquently the lure of exotic treasure, the nigh-irresistible temptation to throw all mundane certainties aside in search of riches and adventure; but Schaller's moral is otherwise, and his everyday Boston setting acquires a sober thematic significance. "Cigars" is in the nature of an affectionate but

» p. 69



LOCUS LOOKS AT SHORT FICTION: RICH HORTON



Interzone 11-12/04
Postscripts, Summer '04

Mayflower II, Stephen Baxter (PS Publishing)
October 2004

F&SF 2/05
Analog 3/05
Sci Fiction 1/05
Strange Horizons 12/04
Challenging Destiny 12/04
Paradox Winter '04
Oceans of the Mind 12/04

After a time of crisis, it appears we may hope for the continued publication of two pretty solidly established SF-oriented UK magazines. I have to hand the second issue of Peter Crowther's *Postscripts* and the second Andy Cox-edited issue of *Interzone*. From *Interzone* I preferred **Nicholas Waller's** novelette, "**Enta Geweore**". Peter Collard, who committed a war crime that may have led to the Cataclysm which has pretty much destroyed the Earth, returns to his home in Cheddar, England, which is part of Alfred the Great's kingdom of Wessex. Waller makes fine use of Old English poetry and history to complement his tale of a devastated future in which AIs have mostly taken over, and are now trying to find a way into space. Only a few humans survive on Earth, and Collard encounters some of them. What future is there, though, for them, or him?

Rhys Hughes's "**The Old House Under the Snow Where Nobody Goes Except You and Me Tonight**", from *Postscripts*, is a thoroughly weird story about a couple of men who decide to explore a mysterious old house that they think is buried under snow. They find it, but it has completely unexpected dimensions and properties. Quite delightful odd stuff – Hughes is less known than he should be: give him a try! **Brian Stableford** does biological speculation as well as any writer. His latest is "**A Chip off the Old Block**", in which young Stevie turns out to have a potentially valuable genetic feature. But who owns his genes? Stevie becomes the focus of a bidding war, complicated by the fact that his mother and father are going through a divorce. This is a first-rate look, not so much at near

future scientific progress as at the unexpected social consequences of such progress – and the laws surrounding it.

The publishing company behind *Postscripts*, PS Publishing, also continues to issue outstanding novellas in slim volumes. Their best offering this year, and one of the best novellas of 2004, is **Stephen Baxter's Mayflower II**. This is the story of a generation starship fleeing Port Sol, a distant habitat in the Solar System, doomed to be destroyed by the Coalition. The main character, Rusel, is forced to abandon his lover when he is chosen to be part of the limited crew of the ship. He becomes an Elder, one of a select few chosen to give the generations of starship inhabitants guidance and continuity of purpose. Through the depths of time, however, both he and the inhabitants change in curious and chilling ways. This is a striking and invigorating story, a direct response to classic SF stories like Robert Heinlein's "Universe" and Brian Aldiss's **Non-Stop**, with perhaps nods in the direction of Poul Anderson's "The Troublemakers" and even such a recent story as Ursula K. Le Guin's "Paradises Lost". Baxter considers the many problems raised in the history of the field's treatment of this common idea, suggests answers for some – and raises new problems.

The highlights of the February *F&SF* are two rather light-toned novelettes. "**Inner Huff**" by **Matthew Hughes** is another story of Guth Bandar exploring the noosphere. This is the human collective unconscious – source of stories and tropes. He is researching siren songs, but ends up captured by a version of Circe, and turned into a pig. He escapes to another part of the noosphere – but as a pig – and there are some interesting pig stories out there. "**Queen of the Balts**" is another of **R. Garcia y Robertson's** Markov tales. Princess Annya is our heroine. Her father has just been killed and her home is under siege. She must find a way to turn one of her enemies in her favor, and fortunately one of them is a promising young man, while Annya is a beautiful young woman, and one with plenty of cards up her sleeves, including a hidden tree-house, a helpful mercenary, and, to be sure, the blatant villainy of her main enemies. As usual with Garcia y Robertson, this is a fast-paced and

colorful adventure, just plain fun.

Analog's lead novelette for March is a strong and thought-provoking story by **Shane Tourtelotte**, "**Acts of Conscience**". This is part of a series about a new technology that "overlays" desirable brain patterns on people with the aim of curing pathologies – as minor as stuttering, as major as pedophilia. The main character, Lucinda Peale, urges cautious use of the technology, while her foil, Pavel Petrusky, a politically engaged leftist, urges aggressive use of overlays to foster "virtuous" mental patterns. Their disagreements come to a head when an actress asks Lucinda to overlay her with more politically correct views – in order to help her career in progressive Hollywood. Of course this is a more difficult problem than curing stuttering – and it is also an ethical minefield. The story – rather talky but appropriately so – does a good job of discussing the issues (though I can't help feel that real world scientists would be much readier to ask, "Who chooses which political positions to overlay, and what if my opponents get the chance to make that decision?"). I also liked this month's Probability Zero piece, "**Copernican Principle**" by **Robert Scherrer**, which takes the old question, "How do we know we're not a simulation?", to a cute new level.

Jeffrey Ford's "**A Man of Light**" (*Sci Fiction*, January 26) is a rather gothic story about a young reporter interviewing a man who has made a fortune creating spectacular illusions by manipulating light in implausible ways. He reveals to his interviewer that he has other obsessions – a desire to actually communicate with light, and a fear of light's opposite, "the creature of night". The story spirals into strange

» p. 69

THIS MONTH IN HISTORY

February 6, 2024. University rescinds honorary degree. Angry UC Berkeley trustees "do this day cancel and delete" the posthumous honorary doctorate awarded to Beat author William Burroughs in 2013. The action is in response to recently discovered letters revealing that **Naked Lunch** was written on steroids and not, as previously claimed, on heroin.

NEW FROM ASPECT

**"A HEADY
MIX OF
SCIENCE...
AND
NO HOLDS-
BARRED
ADVENTURE."**

—NEW YORK TIMES BOOK REVIEW



WILL THEY SURVIVE?

The spaceship *Argo* hurtles toward the Galactic Center, now the only hope for mankind's survival. But Captain Killeen's desperate gamble will test his crew and his own son to their very limits.

**"THE AUTHOR'S FANS WON'T
BE DISAPPOINTED WITH THIS
TAUTLY PLOTTED ENTRY IN
THE SERIES, WHICH BY NOW HAS
ECLIPSED EVEN ASIMOV'S
FOUNDATION SAGA IN AMBITION."**

—*Publishers Weekly* (starred review)

**"WHEN IT COMES TO CONJURING
THE MARVELS OF SPACE AND
THE BIZARRE POSSIBILITIES
OF HIGH-ENERGY PHYSICS,
BENFORD IS SECOND TO NONE."**

—*Kirkus Reviews*

AVAILABLE IN PAPERBACK

BY THE NEBULA AWARD-WINNING AUTHOR OF
THE SUNBORN

**GREGORY
BENFORD**

**FURIOUS
GULF**

BOOK 5 OF THE GALACTIC CENTER SERIES

ART: DON DIXON



WHERE IMAGINATION KNOWS NO BOUNDS



Nebula Awards Showcase 2005: The Year's Best SF and Fantasy, Jack Dann ed. (Roc 1-451-46015-4, \$14.95, 328pp, tp) March 2005.

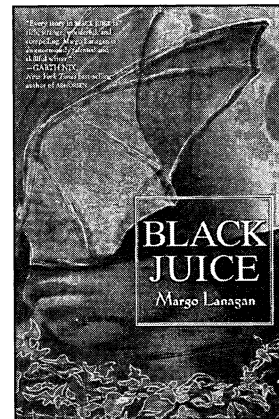
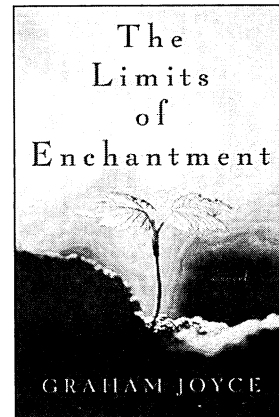
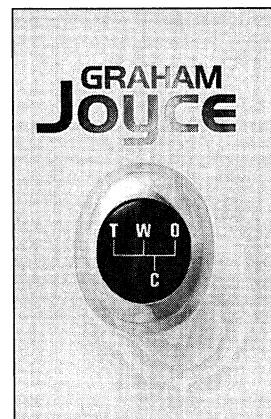
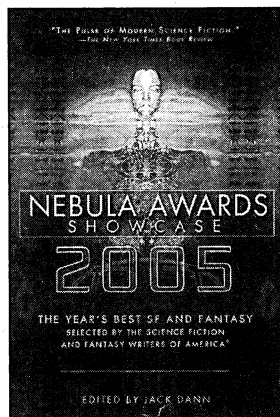
The Limits of Enchantment, Graham Joyce (Gollancz 0-575-07231-8, £12.00, 256pp, hc) January 2005; (Atria 0-743-46344-7, \$22.00, 272pp, hc) February 2005.

TWOC, Graham Joyce (Faber & Faber 0-571-22513-6, £6.99, 225pp, tp) April 2005. Cover by Ghost.

Black Juice, Margo Lanagan (Allen & Unwin Australia 1-86508-826-9, \$A17.99, 222pp, tp) March 2004. Cover by Sandra Nobes; (Eos 0-06-074390-5, \$15.99, 200pp, tp) March 2005.

The annual Nebula Awards anthology, now approaching its fortieth year, has become about the closest thing that the SF field has to a nice floral arrangement. The main pieces to be included must be selected from a relatively narrow range of nominees – seventeen stories in the case of the 2004 ballot, if one doesn't count novels and scripts – and it falls to the editor to select a few of these tales, some of which are already quite familiar, and then try to lend texture and fullness to the volume with various sprigs and branches and ribbons in the form of poems, essays, memoirs, excerpts, and older tales by Grand Masters and Emeritus Authors (nearly all of whom can be faintly heard muttering, "I'm not dead yet!"). We've noted before in these pages the constraints that face any editor who agrees to undertake this task – everything from questions about the balloting process to SFWA's membership to eligibility rules to the chronic lateness of the volumes – and it must be said up front that there's not much an editor can do about these issues. For example, although this year's volume is called **Showcase 2005** and subtitled "The Year's Best SF and Fantasy", all but three of the stories date from 2002 or earlier (and the remaining three date from 2003, the same year covered in the overview of films). What does any of this have to do with 2005? It made more sense when the volumes were simply given sequential numbers, a practice that changed when the 34th volume was christened **Nebula Showcase 2000**. Well, it *is* a showcase, and like a showcase some of the items in it are already gathering dust. It's just not a 2005 showcase.

Fortunately, Jack Dann is well aware of these issues – he edited the 1997 volume as well as this one – and he shows himself to be an impressively skilled florist, not only in his selection of tales and ancillary materials, but in their arrangement and sequencing. The result, more than any recent Nebula volume, actually conveys a sense of the vitality and excitement that have characterized the field's internal dialogues and debates over the last few years. How he manages this might well serve as a model for all future editors to keep in mind. He opens, for example, with two strong



stories that were not actual winners, and that are not already overly familiar from year's best anthologies. Richard Bowes's "The Mask of the Rex", set largely on a wealthy resort island in Maine, covers several decades in the life of a wealthy socialite married to a promising young politician who dies tragically young; by combining familiar elements of American political mythology with the more traditional fantasy of a magical portal to other times and places hidden on the wife's family estate, Bowes achieves an Elizabeth Hand-like tone of mythic/domestic realism. James Van Pelt's "The Last of the O-Forms" also draws much of its power from its convincing setting, this time a rural Mississippi River valley transformed by an unspecified mutagen which has wreaked havoc with the gene pool, creating an array of monsters and mutants, including the protagonist's own daughter, who for years has maintained the appearance of a two-year-old while her mind grew to adulthood.

Having thus given us a tantalizing taste of the year's Nebula field, Dann shifts gears entirely with five short essays on recent movements in SF and fantasy – China Miéville on the New Weird, Paul McAuley on the New Space Opera, Ellen Kushner on Interstitial Arts, Jeff VanderMeer on the Romantic Underground, all preceded by an overview by Bruce Sterling (for the record, neither the piece by Miéville nor that by McAuley are the same as their pieces which appeared in *Locus* in 2003). Whatever one may think about the genre's predilection for t-shirt-ready labels, these mostly thoughtful pieces lend the anthology a sense that real

dialogues are going on, and (unlike most of the gloomy "symposia" that have characterized some Nebula volumes in the past) actually add value to the volume.

As if to underline the genre's capacity for the unexpected as championed in these essays, Dann follows them with four tales that seem to celebrate this capacity: Carol Emshwiller's "Grandmother", whose title figure is a retired superhero living quietly in the country with her granddaughter; Grand Master Robert Silverberg's "Sundance", his stunning 1969 tale that echoes an earlier revolutionary movement in the field (the story is preceded by a warm appreciation by Barry Malzberg); Molly Gloss's sensitive, Sturgeon-like "Lambing Season", in which a remote sheepherder encounters a dying alien; and Cory Doctorow's tech-savvy and idea-drenched "Ownz0red", with a brilliant code writer brought back from the dead by an information-controlling process that may revolutionize everything. The Doctorow has to carry the torch for the whole post-**Snow Crash**, post-Vinge school of streetgeek apocalypse fiction, and it's a fine representative of both the strengths and weaknesses of the sub-genre, as the protagonist and his pal flee the authorities at high speed while talking at each other in comically hip infodumps.

Following another intermission in which Lucius Shepard discusses insightfully (but rather pointlessly) the films of 2003, and Eleanor Arnason's movingly understated "Knapsack Poems", Dann finally gives us a taste of actual Nebula winners with an excerpt



New this month from Ace

A groundbreaking new epic
from the author of *Picoverse*

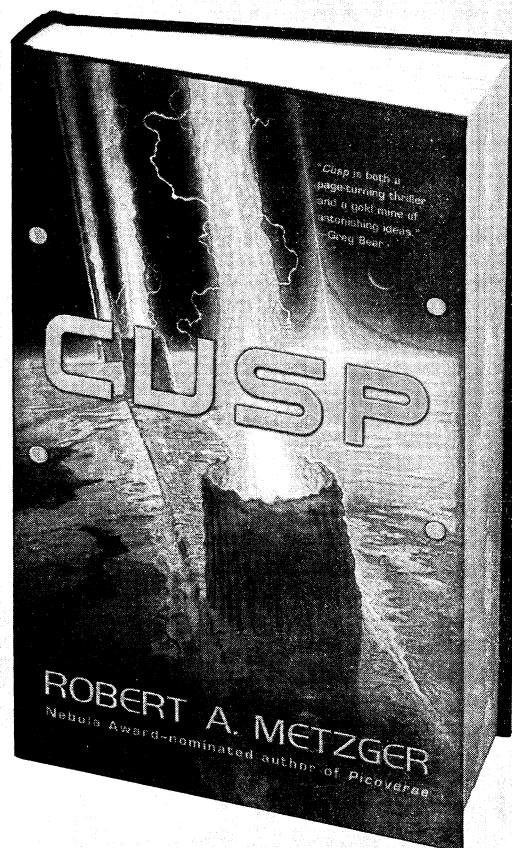
The year is 2051. An enigmatic entity has its own plan for human evolution using the super-computer known as CUSP—the first machine designed to run on the software of the human mind.

"Metzger takes cutting-edge science, rolls it with startling action, and grabs you on a rocket-propelled ride. *Cusp* is hard science fiction at its best."

—DAVID BRIN

"Metzger's vision ranges far and wide. He's one of our most ambitious writers...and *Cusp* is both a page-turning thriller and a gold mine of astonishing ideas."

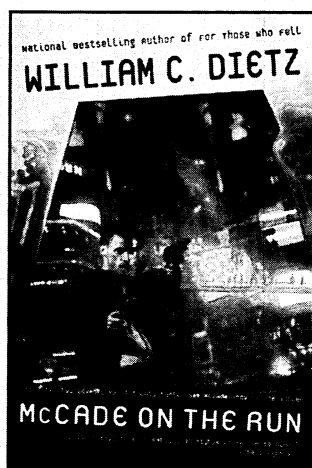
—GREG BEAR



0-441-01241-8/\$24.95/Hardcover

The final two adventures of Sam McCade—in one volume

This omnibus collection from bestselling author William C. Dietz features *Alien Bounty* and *McCade's Bounty*.



0-441-01242-6/\$14.00/Paperback

"When it comes to military science fiction, William Dietz can run with the best."

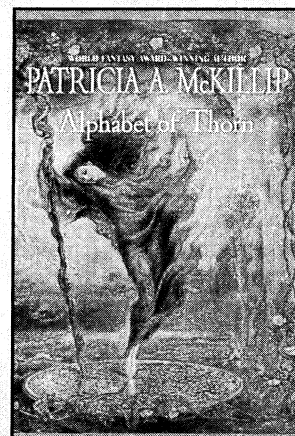
—STEVE PERRY

Magical fantasy from a World Fantasy Award-winning author

Patricia A. McKillip creates a wonderful fairy tale world in a time and place where an orphan girl is haunted by thorns and a reluctant queen rules between sea and sky.

"An imaginative world to escape to."

—KANSAS CITY STAR



0-441-01243-4/\$14.00/Paperback



A member of Penguin Group (USA)

www.penguin.com

from the opening of Neil Gaiman's *Coraline* (the novella winner) and Karen Joy Fowler's "What I Didn't See" (the short story winner), a beautifully imagined memory of a gorilla-viewing expedition which gains much of its SF resonance from its allusions to the Tiptree story that inspired its title. These stories are followed by the oddest selection in the book, offered with no explanation whatsoever: Barry Malzberg's ironic memoir of working with the Scott Meredith literary agency. Entertaining though it is, one can't help but wonder what it has to do with the Nebulas or the stories included elsewhere in the volume. Together with Emeritus Author Charles Harness's story "Quarks at Appomattox" (and the George Zebrowski appreciation which precedes it), this section constitutes the most notable drift from the anthology's general tone of contemporaneity.

But this tone returns with a vengeance with Adam-Troy Castro's "Of a Sweet Slow Dance in the Wake of Temporary Dogs", a post-9/11 tribute to New York whose arch title is belied by moments of stunning brutality. The premise, concerning a utopian city which through "technological genius" suffers catastrophic disasters and tortures every tenth day – all of which have disappeared the following morning – borrows somewhat from Le Guin's "The Ones Who Walk Away from Omelas", but with a murkier philosophical premise. Following this are Rhysling Award-winning poems by Ruth Berman, Charles Saplak and Mike Allen, and Sonya Taafe; Harlan Ellison's fable-like quest-parody "Goodbye to All That"; and an excerpt from Elizabeth Moon's winning novel *The Speed of Dark*, prefaced by a moving but clear-headed account of her adopted son's autism. The final selection, Jeffrey Ford's excellent winning novelette "The Empire of Ice Cream", appears also to deal with an unusual neurological disorder, synaesthesia, but turns instead into a haunting *tour de force* of narrative point of view. It's an excellent choice to end one of the most entertaining Nebula volumes in years.

The Limits of Enchantment would make a pretty good title for a critical study of fantasy (although it echoes Bruno Bettelheim a bit), and there is a bit of such critique in Graham Joyce's almost perfectly balanced novel of the same title. Joyce, who invented his own sort of magic realism drawing on his own family's life in wartime and postwar Coventry in *The Facts of Life*, continues his examination of the profound shifts in English life in mid-century in this coming-of-age novel, but moves the action to a remote Midlands village and shifts the time frame forward to 1966, as rock music, hippies, and news of space exploration begin to penetrate the awareness of his narrator Fern, a young woman apprenticed to her grandmother Mammy, a midwife and herbalist who has earned both the respect and fear of the local villagers. Like *The Facts of Life*, *The Limits of Enchantment* is built around a core of strong women – the men in the novel struggle

to make themselves seem relevant – and as in the earlier novel, some of these women are faced with the demise of a generations-old way of life as government, science, and media begin to reach into the lives of even the remotest villages. In both novels, for example, the regulation and licensing of midwifery plays an important role as a central symbol of these transformations. In *The Limits of Enchantment*, the new regulations threaten Mammy's livelihood, and some of the most telling moments in the novel occur when the young Fern, hoping to continue her grandmother's traditions but with proper licensing, attends required classes in "scientific" midwifery, where the instructor finds herself challenged by local women with far more experience but far less education. In another significant (and rather funny) scene, university researchers visit Mammy and Fern to collect bits of folklore and songs, as though their very lives have already become the stuff of textbooks.

But the old ways represented by Mammy involve more than folk medicine; they may involve magic as well, and in particular a kind of mystical connection with the animal world. Fern knows that, in order to follow in Mammy's tradition and gain certain powers, she will have to undergo a ritual called the Asking, which will link her spiritually to a totemic nature spirit in the form of a hare. But Fern is also fascinated by the new kinds of magic that are entering the world: she follows obsessively the news about the Gemini spacecraft; she enjoys watching *The Outer Limits*, she's fascinated by the hippie commune that's moved into a neighboring farm and the strange, attractive music they bring with them. The conflict between these worlds becomes manifest when Mammy falls ill and is unwillingly taken to a hospital, where she grows increasingly weak and confused. In a plot development that borrows from sheer melodrama, Fern is faced with eviction when the villainous agent of the wealthy landowner on whose property their cottage is located reveals that Mammy has failed to pay rent for more than a year, and that eviction is immanent. Complicating matters further, she learns that she lacks the credentials to continue in the midwifery class, and even her mental competence is challenged. There's always been a faint echo of D.H. Lawrence in Joyce's settings and characters, but this time he seems to be reaching all the way back to Thomas Hardy, or even earlier.

Can Fern find a way to live in the modern world, prove her sanity, deal with her own blossoming sexuality, and save the cottage? Can she, at the same time, survive the ritual that will secure for her the ancient powers that will enable her to continue Mammy's traditional ways? More important, can Joyce get out of this Victorian-melodrama turn of his plotting without the whole structure collapsing into parody? Fern is such an attractive and solid character that we not only want the *developments* of the tale to work out for her, we want this to happen without excess contrivance – we want the tale itself to emerge as strong as she is. The good news is that, even though Joyce has set himself up a fairly rickety footbridge to cross on the

way to somewhere grand, he makes it in fine form, giving the novel a resolution that preserves some of the old-fashioned satisfaction of melodramatic resolution without sacrificing his broader themes of change and adaptation. In the end, *The Limits of Enchantment* may not be as broadly ambitious as *The Facts of Life* and may offer fewer impressive setpieces, but it is as solid, balanced, and finely tuned as anything Joyce has written, and that is tantamount to saying it's about as finely tuned as any recent fiction we have.

The Limits of Enchantment is far from the first time Joyce has told much of his tale from the viewpoint of a youthful protagonist – the daughter Jessie in *The Storm Watcher* experiences a strange tutelage at the hands of an apparently mad instructor, and in *The Facts of Life*, much of the novel is carried by the youthful Frank. Joyce's most famous novel prior to *The Facts of Life*, *The Tooth Fairy*, draws on childhood superstitions in tracing the disturbed lives of three boys growing up in a village near Coventry, presumably similar to Joyce's own boyhood home; and similar autobiographical elements show up in recent stories such as "Black Dust" – which again features adolescent boys for viewpoint. Given this apparent attraction to young viewpoints, it's not surprising that Joyce should eventually try his hand at young adult fiction, and in fact he did just that in the novella-length *Spiderbite* in 1997. That story, however, was so constrained by the format and prescribed plot elements of the series of which it was a part that we couldn't get a clear sense of what a Joyce YA novel might look like. With *TWOC*, however, Joyce shows that his own interests and narrative strengths do indeed translate well for the YA audience.

The title refers to a British law that defines such crimes as joyriding not as grand theft auto, but as Taking Without Owner's Consent, or TWOC (the distinction seems to be that if a stolen car is returned or abandoned, it's a lesser offense than if the intent is to keep or sell it). Stealing cars seems to be the main skill of the narrator Matt, who learned it from his older brother Jake, who himself was killed in a fiery crash that Matt now blames himself for. He also blames himself for the disfigurement of Matt's girlfriend Jools, who was burned in the same accident, and who now refuses to answer his text messages. To make matters worse, Matt is haunted almost nightly by Jake, who appears outside his bedroom window, sometimes dressed in odd outfits, sometimes bringing him gruesome gifts, such as a bag full of amputated body parts. It's hardly surprising

■ p. 70

THIS MONTH IN HISTORY

February 25, 2066. UN outlaws fluency gum. The popular chewing gum Chompsky, which provides several minutes of fluency in a wide variety of languages, is banned by the world body after a Ukrainian diplomat spits out a wad of Russian gum during a Security Council debate, nearly causing an international incident.

New from Hugo Award-Winning Author **C.J. CHERRYH** and DAW Books

"One of our best writers."—*Locus*

"A new Cherryh novel is always welcome."—*Chicago Sun-Times*

"One of the leading SF writers in the field today."—*Publishers Weekly*

The First Book in the New *Foreigner* Trilogy.
New in Hardcover!

C.J. Cherryh, one of the most prolific and acclaimed science fiction writers in the world, now delivers the seventh book in her *Foreigner* series and the first book in the third *Foreigner* trilogy. From its beginnings as a human-alien story of first contact, the *Foreigner* series has become a true science fiction odyssey—following Cherryh's brilliantly conceived *atevi* and their human diplomatic liaisons from an age of steam to interstellar travel, and now to impending interstellar war.

0-7564-0253-0/\$24.95 (Hardcover)

Also available in the *Foreigner* series:

Explorer/0-7564-0131-3/\$6.99

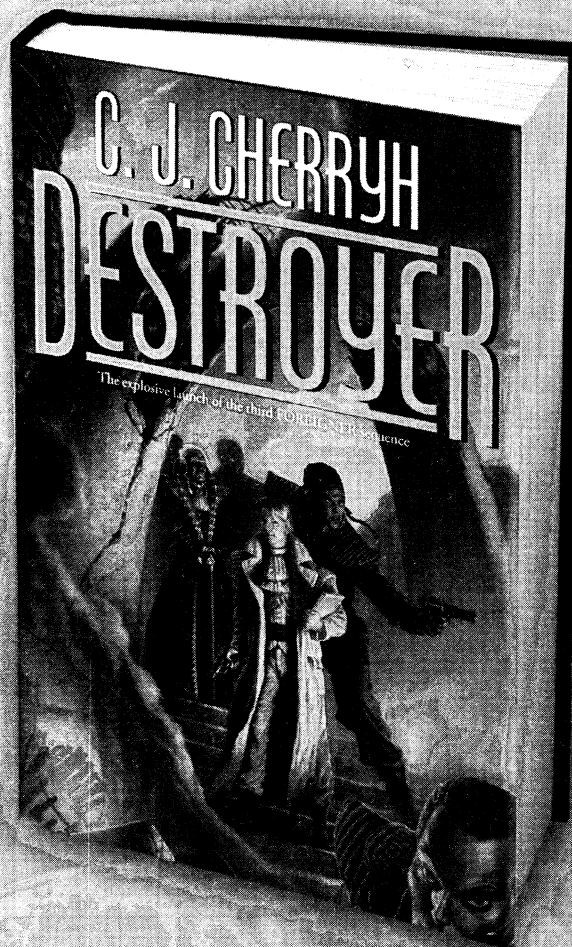
Defender/0-7564-0020-1/\$6.99

Precursor/0-88677-910-3/\$6.99

Inheritor/0-88677-728-3/\$6.99

Invader/0-88677-687-2/\$6.99

Foreigner/0-7564-0251-4/\$6.99



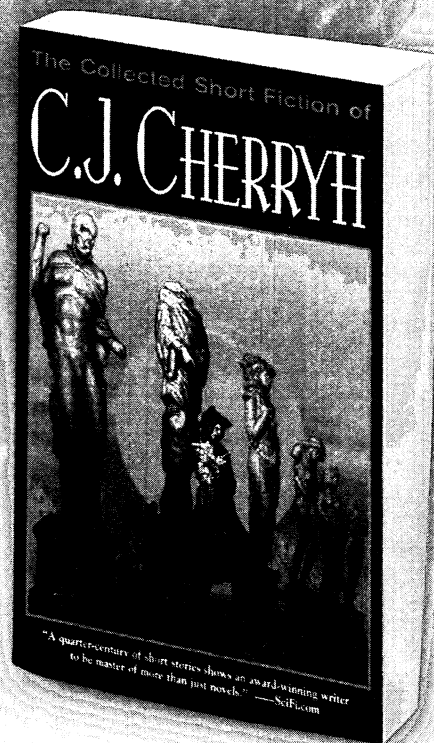
The First and Only Complete
and Comprehensive Volume of C.J. Cherryh's Short Fiction.
Now in Trade Paperback!

Featuring the short stories, novellas, and novelettes—including the award-winning story, *Cassandra*, and a new novella written specially for this book—one of the multiple award-winning author, this volume is a must-have for fans and newcomers alike.

0-7564-0256-5/\$15.95 (Trade Paperback)

"[A] massive and valuable collection...Cherryh crafts impressive stories well enough to verify her brilliance and versatility."—*Booklist*

Available wherever books are sold.



DAW Books, Inc.
Distributed by Penguin Group (USA)
Visit DAW online at www.dawbooks.com



Black Juice, Margo Lanagan (Allen & Unwin Australia 1-86508-826-9, \$A17.99, 222pp, tp) March 2004. Cover by Sandra Nobes; (Eos 0-06-074390-5, \$15.99, 200pp, tp) March 2005.

Tumbling After, Paul Witcover (Eos 0-06-105285-X, \$24.95, 330pp, hc) March 2005. Cover by Jim Burns.

Our Ecstatic Days, Steve Erickson (Simon & Schuster 0-7432-6472-X, \$24.00, 318pp, hc) February 2005.

The Mysteries, Lisa Tuttle (Bantam 0-553-38296-9, \$21.00, 336pp, hc) March 2005.

Harp, Pipe, and Symphony, Paul Di Filippo (Prime 1-930997-80-9, \$29.95, 208pp, hc) November 2004. Cover by Sir Edward Burne-Jones.

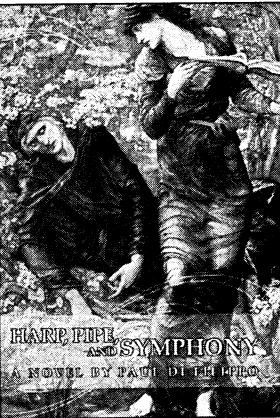
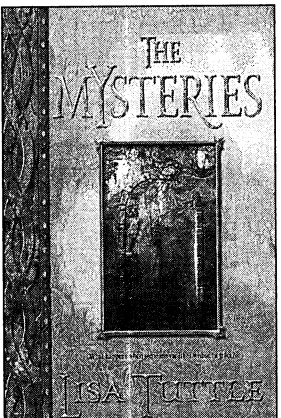
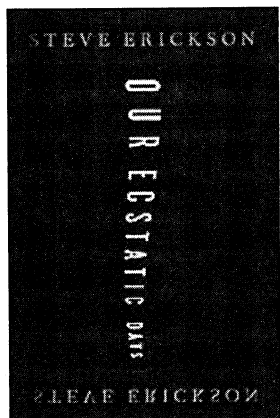
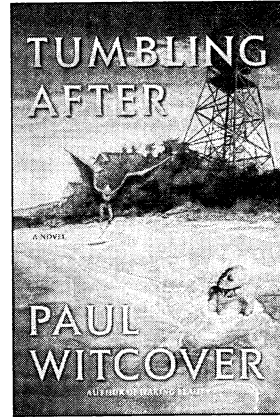
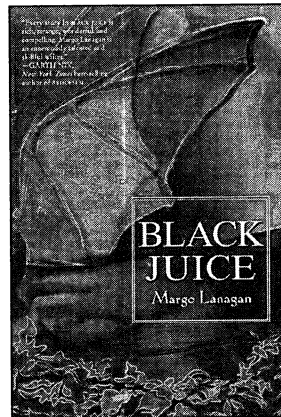
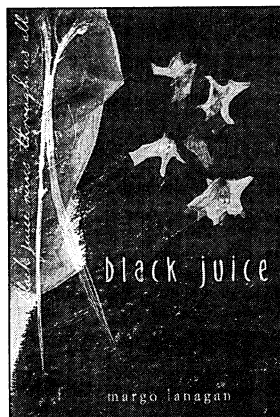
The first two books I'll deal with this time are a bold collection that has some young protagonists but should *not* have been labeled as YA by its US publisher, and an adult novel (from the same publisher) that plays on the tropes of a nursery rhyme and almost seems to masquerade as YA for much of its length, until things get very dark indeed – one more reminder that the original “fairy tales” weren't G-rated.

The darkness in those old tales had room for plenty of unsavory goings-on: shudder-inducing activities like child abduction, rape, murder, slavery, incest, and cannibalism. The genius (not too strong a word) of Australian writer Margo Lanagan is her ability to reach into darkness and return with something both *different* and powerfully convincing. The first story in **Black Juice**, “Singing My Sister Down”, offers an immediate example. We've heard about punishment by tar and feathers; here it's tar alone, vividly portrayed at both its best and worst:

In the winter you come to the pit to warm your feet in the tar. You stand long enough to sink as far as your ankles – the littler you are, the longer you can stand. You soak the heat in for as long as the tar doesn't close over your feet and grip, and it's as good as warmed boots wrapping your feet. But in summer, like this day, you keep away from the tar, because it makes the air hotter and you mind about the stink.

Or at least, that's how it's supposed to go. But when it's your own kin under sentence for murder, the whole family has to come to the pits and enact the long, heartbreaking ritual of “singing her down.” The young narrator must come to accept, understand, and finally participate in the rite – hard lessons, yet not the kind that callus the soul for life.

The setting of this opening story could be a skewed, re-imagined version of any one of those places we tend to lump together as the Third World. Other tales (“House of the Many”, “Sweet Pippit”, “Yowlinin”) evoke elements from Africa and/or Asia: a



tyrannical cultist who built his own town and religion in a chaotic modern land; a group of secretly sentient elephants enduring human exploitation until the last straw breaks; a place where monkeys, stripped of their skins and cooked for humans' dinners, coexist with monsters. Anything “exotic” or “primitive” in these tales becomes the intimate stuff of life, however touched by the otherworldly or sheer strangeness. This is equally true when Lanagan turns to Old World fantasy in “My Lord's Man”, goes more or less contemporary in the quasi-European city of “Wooden Bride” (where irony mixes with surrealism, though the exact tone defies description), and leaps ahead to homegrown near-future SF in “Perpetual Light”.

It's astonishing enough to be introduced so abruptly to a writer this good, but even more extraordinary is her seemingly effortless mastery of the short form, and what she proceeds to do with it. If I had to pick a favorite from **Black Juice** it would be the story that seems to have inspired the cover art, “Earthly Uses”, where in less than 20 pages the concept, physical nature, and role of angels are transformed utterly – *and* the well-known tropes of “Jack and the Beanstalk” will never be the same. While the hero is young, his forced participation in a dangerous act of magic doesn't lead to the awakening of hidden powers so typical of YA genre fiction. Here and throughout the book, whatever the characters may learn from their experiences, it's the reader who undergoes a truly radical (and thrilling) education.

A morbid nursery rhyme, the early days of

roleplaying games (back when gaming required boards, maps and variously shaped dice, not a box with the latest in hi-tech animation), and something like mainstream dysfunctional-family Americana come together in Paul Witcover's **Tumbling After**, in an increasingly disturbing mix.

We meet 12-year-old Jack Doone and his twin sister Jilly in the midst of his first fall, from a towering wave she had dared him to try to climb. Reality seems to get shaky soon after he wakes up safe (just how big *was* that wave?), but before long the kids return to their everyday version of existence with a touch of strange. Witcover portrays twinship from within and without, as an “effortless connection” that's an unwelcome reminder to others of how alone they truly are, with nothing to anchor them in the world, no one to ease the burden of every bad thing or make every good thing better just by existing. It's been plain to Jack and Jilly for years that what the others want, on the most basic level, is to inflict the same crippling on them: to strip away what makes them special and leave them no different than everybody else, just two more mismatched socks in the spinning dryer of a world that can cling together all they want but will never again make a perfect pair.

Intercut with the narrative set in 1977 are scenes apparently taken from *Mutes & Norms*, the RPG that Jack and Jilly play with its proto-slacker inventor, Uncle Jimmy. In the game's Otherworld, resentments like those in the passage above are magnified a hundredfold into all-out war and a violent post-apocalypse



where unchanged humans and mutants (many of whom resemble various fantasy elementals) set out in hunting parties, aiming to kill each other. The first Mutes to appear are appealingly mundane despite some warped appearances: young, pizza eating, a little afraid of their parents. When they join with their fellows from other magical races and embark upon a quest, older readers and non-gamers may start to weary of them and their adventures, despite some emerging parallels with the world outside: just as Jack finds increasing evidence that he might be developing uncanny powers far beyond the moments of ESP and prescience that sometimes link the twins, that connection threatens to shatter; meanwhile(?), personal relations get tense within the game – where the questers are inexperienced, yet old enough for sex, angst, and paranoia – long before the enemy appears.

What managed to hold my attention (or recapture it) while all this transpired were flashes of wordplay and invention that go beyond the rote, things like the game's mysterious Holy Rollers and the metaphysics of "probability theology." But then Witcover goes on to play some much nastier tricks, as the twins' bond and the Otherworld change radically and the last traces of YA optimism or escapism vanish from both plot threads. **Tumbling After** becomes more compelling but not in the least comforting. At full strength, "the stuff of fairy tales" can seem toxic.

An Otherworld intrudes upon the supposedly mundane even more blatantly in Steve Erickson's **Our Ecstatic Days** (a kind of expansion of his story "Lake Zed", from *Conjunctions 41*), when an uncanny lake manifests in the vicinity of his favorite venue – Los Angeles – near the dawn of the 21st century. Or *maybe* that's what happened, as the narrative lurches rapidly into the near future and the mad, italicized inner ramblings of a desperate single mother who will change names and personae in the course of tumultuous decades.

This isn't an easy book to get into. Horror buffs may think it too artsy and experimental, fans of dark weirdness may weary after almost 50 pages of relentlessly italicized inner torments, and mainstream readers used to intense psychoanalyzing will probably be grossed out by the imagery and obsessions. Though the italics eventually let up, gaudy images of menstruation ("that night her uterus exploded in a tantrum of blood") surround Kristin the female protagonist, and inspire a wildly eccentric man from China to tout his own theory of menstrual "divination" in relentless, sparsely punctuated prose. Meanwhile, Kristin undergoes an unlikely transformation into Lulu the dazed and frequently naked dominatrix, and symbolic owls keep cropping up. An apparently unrelated "umbilical cord" of run-on narrative – the visions, memories, and experiences of a woman who may be drowning – breaks in during all this and continues, italicized, for 200-plus pages (then loses the italics but goes on). Huh?

For the patient reader, that umbilical line turns out to help counteract the overwrought or unbelievable portrayal of femininity that came before. And toward the book's midpoint, in a new narrative involving a woman known as Doc who rows with a lost boy toward the whirlpool at the center of the slowly receding lake (and the Hotel of the Thirteen Losses), the jumbled prose finds some shape and balance, even as it flirts with poetry. Eventually, many of the nagging questions of history and motivation which the previous sectional leaps between decades had left dangling get answered, so the SFnal time scheme can work as it should – as a comment on our world and its possible futures.

Our Ecstatic Days seems to echo the differing moods of the two novellas in Michael Cisco's **The San Veneficio Canon** (reviewed last month) in reverse, saving the dark lyric clarity for the end while feverish imagery runs amok at the start. But more than a novella's worth of chaos is awfully hard to take.

In **The Mysteries** Lisa Tuttle's hero, American private investigator Ian Kennedy, is a longtime expatriate working in the UK and a specialist in finding missing persons. He's fascinated by tales and anecdotes about disappearances, from the mundane or contrived to the genuinely uncanny, and some of these are interwoven into the book's dual narratives of one past and one ongoing case involving a lost girl. We also get glimpses of his earliest days in Great Britain: getting used to driving on the wrong side of the road, craving coffee and drinking peculiar tea, etc. This sympathetic outsider with ancestral roots in the old country adds depth and texture to the elements of fantasy, as in this passage:

To anyone who has grown up in America, Britain can appear almost ridiculously small.... Yet although it is small in physical dimension, it is complex, nearly infinite in detail. Every field and hill has a name and a story behind it, and although most may have been forgotten in this age of mass media, and the once-intelligible place names long since corrupted into nonsense sounds, with time and patience and a bit of imaginative research it was possible to restore the original meanings and once again catch a glimpse of the magic lurking beneath.

The primary magic behind Ian's most troubling cases is Elvish glamor employed for the purpose of abduction. He didn't really believe in it until an experience on the job in Scotland forced him to accept the evidence of his own eyes. That belief still wars against skepticism, for he remembers both the fantasy he made out of his own father's disappearance and the unglamorous truth of it, which he uncovered decades later. So he understands the skepticism of others, both obsessive rationalists and regular folks, but it can be maddening and – in the mother of his latest case – dangerous for the victim.

While its modern and historical elements distinguish **The Mysteries** from the usual forms of Celtic fantasy, the specific myth at its heart doesn't really change with the passage of

time. In some ways this *is* a traditional book, but Tuttle handles her material well, and ends with just enough complexity and ambiguity to satisfy the modern imagination.

According to the preface, **Harp, Pipe, and Symphony** by Paul Di Filippo was conceived when he was a teenager and originally written while he was in his late twenties. Both of these past selves are now "charming and eccentric strangers to the fifty-year-old writing this preface," inevitably viewed "at a suitable distance," but he respects them enough not to interfere too much with their work. The result of this odd collaboration is Di Filippo's first published fantasy, retelling the old Celtic legend of Thomas the Rhymer with an inventive brashness that seems very much the voice of youth.

Tom, a remarkably well-educated peasant boy with his own well-thumbed copy of Dante, doesn't set out to be a bard. His great obsession involves not words but metaphysics: finding a middle path that lies somewhere between Good and Evil (neither Heaven nor Hell attracts him) but is equally remote from Dante's Purgatory of noble pagans. After two ruthless but clearly symbolic troops of warriors in red and black destroy his old life, he sets off into the unknown outside his village, where he will meet a woman he mistakes at first for the Virgin Mary. In truth, it's Queen Mab of Faerie. Could *her* realm be that place he's looking for?

She describes it in terms that tantalize him, though the reader will notice a distinctly 20th-century tone when she speaks of "a harmony between the individual and the world," that should not be mistaken for "the eternal snooze of heaven" but mixes violence and pain with good cheer, for a "synchronization of the individual with the external empire of the senses." Mab herself isn't satisfied with this description ("Oh, drat these paltry words!"), and through much of the book seems more like a fussy wordsmith and philosophy tutor than the elvish seductress one might expect. Getting down to basics, though, Faerie is a green/blue/silver alternative to the chessboard hues of moral absolutes – which Tom will explore before he returns to the fateful fork in the road.

Despite Mab's efforts at tutelage, this is edgier than a YA morality play. Di Filippo is at his most ingenious in his depictions of the realms of red and black, turning away from Celtic imagery or the work of Pre-Raphaelites like the book's cover artist Burne-Jones in favor of something closer to the wild visions of Bosch. The writing combines boldness with artifice, as a collage of icons, metaphors, and some very "non-period" similes, along with chapter-head

» p. 71

THIS MONTH IN HISTORY

February 19, 2103. Lunar "oldies" tragedy. All 114 members of an Elderhostel tour of the Mare Sinus Iridum are killed when their sled is hit by a Chinese test missile. The accident deals a death blow to the already ailing off-world tourism industry, and leads many to question the moon's status as a free-fire zone.



Hammered, Elizabeth Bear (Bantam Dell 0-553-58750-1, \$6.99, 324pp, pb) January 2005. Cover by Paul Youll.

Gaudeamus, John Barnes (Tor 0-765-30329-9, \$24.95, 320pp, hc) November 2004. Cover by Jeff Soto.

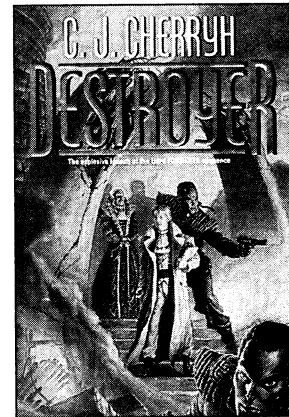
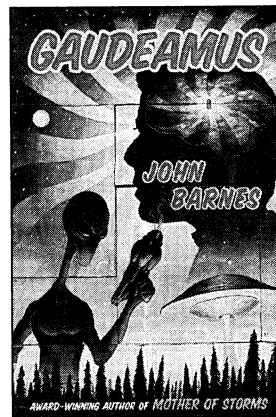
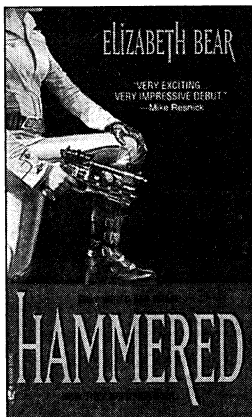
Destroyer, C.J. Cherryh (DAW 0-7564-0253-0, \$24.95, 345pp, hc) February 2005. Cover by Michael Whelan.

The cover blurb for Elizabeth Bear's first novel, **Hammered**, indicates a line of dramatic tension and suggests a subgenre: "They wired her brain. Now they needed her soul...." OK, I say to myself, cyberpunk? The cover painting and first-chapter details confirm that much, with protagonist bionic-womanly Canadian ex-special forces soldier Jenny Casey, possessor of an electronic eye, a steel arm, an extensively-rewired nervous system, and an unpleasant if not entirely dark past.

The story unfolds its motifs and Ideas oh-so-gradually, starting with Casey being visited (separately) by top local gangster Razorface and vice cop Mitch Koslowski, the latter about a dead detective (who was also Koslowski's lover), and the former about illicit, fatally contaminated doses of Hammer, a combat drug that Casey knows very well. She is a classic hardboiled loner, living reclusively in a grungy garage in a no-go neighborhood in decayed Hartford, Connecticut with Boris the cat, occupying an anomalous position where she can be friendly with both a cop and a gangster. But the relationships left over from Casey's back-story – with the man who saved her life 20 years earlier, the surgeon who supervised her reconstruction and enhancement, and her contract-killer elder sister Barbara – are even more complex and difficult.

But before we get to those complexities we see AI researcher Elspeth Dunsany getting sprung from a dozen years' incarceration for violations of Canada's draconian Military Powers Act, and promptly finding herself once again working under the supervision of Colonel Fred Valens, M.D., the bastard who put her away to begin with (and who was also responsible for Jenny Casey's modifications 20 years earlier) and alongside programmer Gabriel Castaign (who once pulled Casey out of a burning armored personnel carrier). Valens's recruiting doesn't stop there – he also wants to get Casey to come to Canada for repairs and upgrades to her neurological enhancements, and there is clearly at least one hidden agenda behind his offer. Meanwhile, an AI that calls itself Richard Feynman, created and liberated by Dunsany years earlier, is hanging around a virtual gamespace frequented by Castaign's older daughter while also trying to worm his way through the firewall of the facility where Castaign and Dunsany work. Something Big is afoot.

The plotlines and casts of the back- and front-stories gradually unfold and converge like the elements of a caper story: Casey's childhood,



her military career (including peacekeeping duties in South Africa and a USA recovering from a "Christian fascist" period), her relationship with her older sister, and the nature of the enhancements that saved her life; the discovery of alien starships on Mars; the real purpose of the virtual-reality game; the reason for the contaminated doses of Hammer; the role of Barbara Casey; and finally the real reason that Valens needs Casey to accept his offer of upgrade surgery.

All this takes place against a background of a 2060s world beset by global warming (dikes around Manhattan, hurricanes tearing up New England), geopolitical realignments (China flexing its muscles, Canada a world policeman), and now-familiar SF motifs (bionic eyes, combat drugs, VR environments, orbital towers, corporations with quasi-governmental powers, physically- and neurologically-enhanced assassins). It sounds ungainly-busy, but Bear manages to keep it all under control, logistically because she is a skillful writer and emotionally because she remains close to the hardboiled/film-noir roots of cyberpunk, which depends as much on a cast of damaged and appealingly colorful characters as on science-fictional ingenuity. And like much hardboiled fiction, there's a soft underbelly, a role for love lost-but-not-forgotten, for loyalty, for self-sacrifice, and for ordinary friendship and decency – Razorface, for example, will not only cover a friend's back, he looks after Boris the cat. You have to love a tough guy with stainless-steel dentures who will change a litterbox. And since this is clearly the first of a series, we will get to see not only the outcomes of Valens's machinations but who gets to keep the cat.

One challenge in reviewing John Barnes's **Gaudeamus** is figuring out how much I should give away in a review. First, it's an honest-to-god puzzle-thriller, and as with **Hammered**, many of its pleasures depend on the gradual revelation and fitting-together of the puzzle parts. Second, the puzzle-thriller core is embedded in a kind of postmodern quasi-fictional (or maybe fully-actual) autobiographical frame, and the relationship between core and frame is one of the book's meta-puzzles.

Anyone who has followed Barnes's work knows that he can write a perfectly good commercial thrill-ride book of the men's-adventure

variety: hardboiled heroes, very nasty villains, lots of sex and violence (the "Timeline Wars" series [reviewed in April and August 1997], for example). What I take to be his more "personal" books (**Mother of Storms**, **Earth Made of Glass**, or the **Kaleidoscope Century** sequence) have many of the same elements as the commercial stuff, except that they're even scarier in their intensity and leave this reader at least wondering where the hell *that* (insert your favorite harrowing scene here) came from. Add a Barnesian tendency to signal authorial awareness of the machineries of fiction-making even as said machineries operate (see **Apostrophes and Apocalypses**, reviewed in February 1999) and you have a novel in which a writer named John Barnes, whose circumstances are a decent match for those of the actual Barnes, working on what sounds like a book of typically Barnesian intensity, whose nearly blocked writing labors are interrupted by a visit from old friend and PI Travis Bismarck, who in turn tells a tale that is all intrigue, sex, and drugs (no rock & roll unless you count Alanis Morissette on the stereo in the background), leading up to a revelation of something that has Bismarck scared spitless and on the run.

Bismarck's story (told in *his* first-person voice) starts when he is hired to find and plug a leak in a highly secret and dangerous military-industrial skunk-works project at Xegon Corporation. At first this works like a regulation PI story, carried off with a good deal of interesting/sleazy detail about setting up surveillance on a grad-student/call girl's business dealings with Xegon researchers and trying to figure out whether and how she is passing information. Then the "weird stuff" starts up, and it accumulates and elaborates for the rest of the book. Travis keeps disappearing and popping in on Barnes, each time telling another chunk of the story and ratcheting up the weird stuff level – a "giant ass-kicking Indian," the world's worst Indian punk band (playing a dive called The Mutilated Cow), Men in Black, Identified Flying Objects, and other Area 51-ish stuff. And all the while Barnes (the character) has to wonder whether it might be a bunch of bull and his old pal is just Piling it Higher and Deeper.

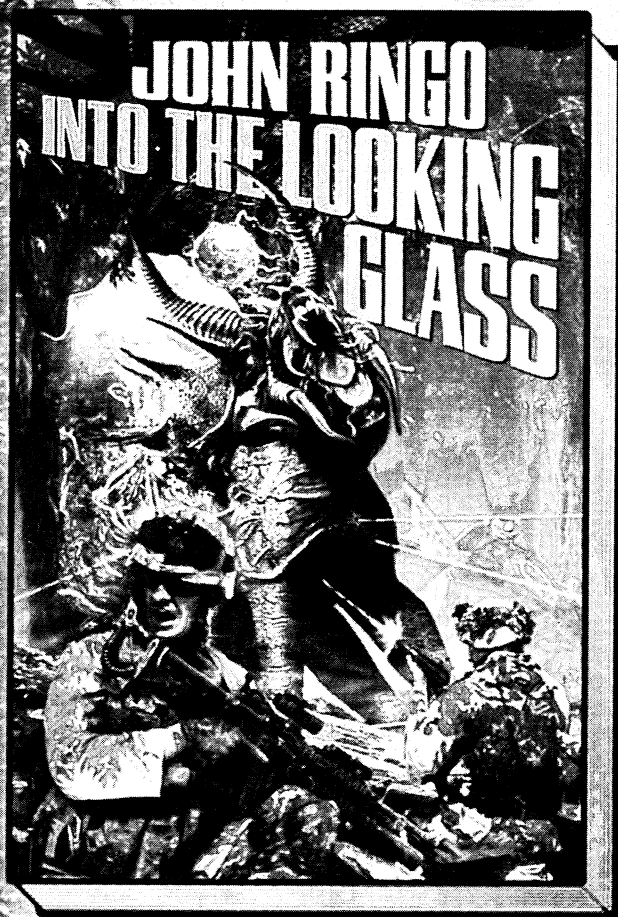
At this point I must start to tread lightly, but I can say that part of the puzzle (and of the

» p. 71

Bet on the Humans

www.baen.com
Baen Books is distributed
by Simon & Schuster

JUNE
2005



0-7434-9880-1 * 288pp * \$24.00/35.00

**A sizzling military SF technothriller from
New York Times best-seller, John Ringo**

"Marvelous."—David Weber

"Ringo's army background gives [the story] all the flavor and excitement of the liveliest military SF. Fans of . . . blood-and-guts science fiction will enjoy this."

—Publishers Weekly on John Ringo's *Gust Front*.

"Practically impossible not to read in one sitting."

—Booklist on John Ringo's *A Hymn Before Battle*.

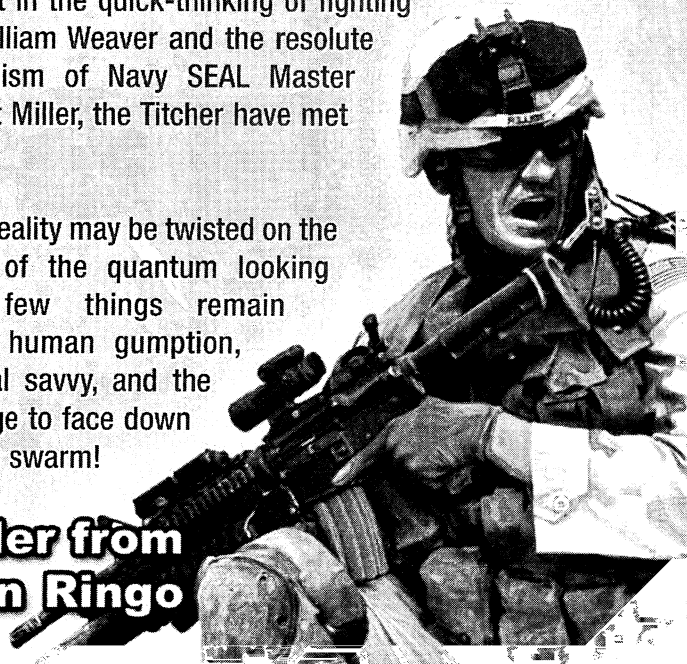
THE TIME: *Right Now*

THE PLACE: *Central Florida*

When what seems to be an atom bomb is lit off in Eustis, Florida, everyone's first thought is "Terrorist Attack!" But they were wrong; it was the first thrust of a full-scale alien invasion.

For the elusive Higgs boson particle has been isolated and gates to other worlds are spreading in fractal courses from the detection site. Some gates lead to seemingly benign locales with helpful aliens. But from others, the Titcher burst forth: bioengineered swarms of giant, spike-covered wolves and parasitic mosquitoes that only armor-penetrating weaponry can bring down. Behind them are rhinoceros-tanks nearly impervious to artillery fire. More frightening still, these are only the vanguard of a massive force gathering on the other side of the gate, spoiling for a new world to conquer. But in the quick-thinking of fighting physicist William Weaver and the resolute professionalism of Navy SEAL Master Chief Robert Miller, the Titcher have met their match.

For though reality may be twisted on the other side of the quantum looking glass, a few things remain immutable: human gumption, technological savvy, and the gritty courage to face down a marauding swarm!





The House of Storms, Ian R. MacLeod (Simon & Schuster UK 0-743-25672-7, £12.99, 457pp, hc) February 2005. Cover by Larry Rostant; (Ace 0-441-01280-9, \$24.95, 457pp, hc) May 2005. Cover by Steve Stone.

The Well of Stars, Robert Reed (Orbit UK 1-84149-256-6, £6.99, 474pp, pb) December 2004. Cover by Lee Gibbons; (Tor 0-765-30860-6, \$25.95, 352pp, hc) April 2005.

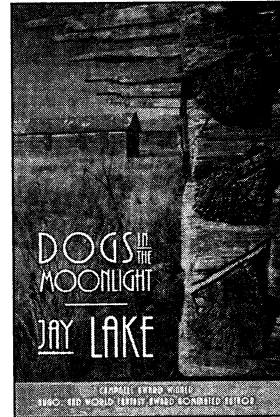
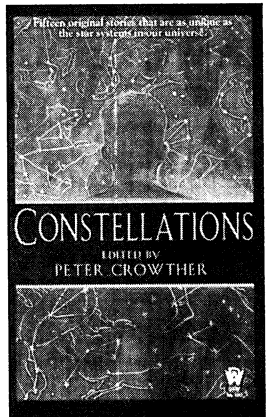
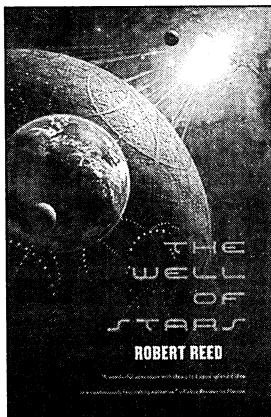
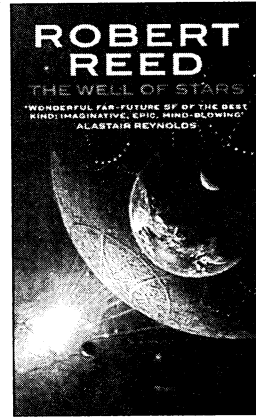
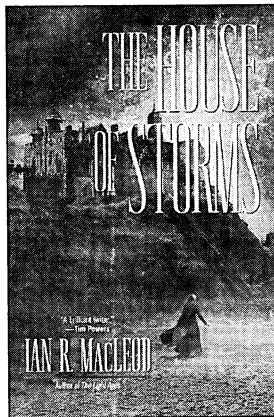
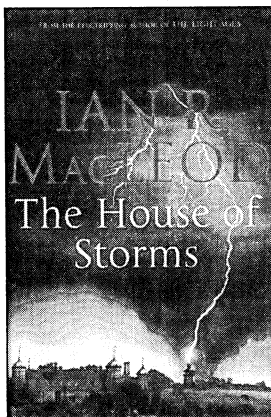
Constellations, Peter Crowther, ed. (DAW 0-756-40234-4, \$6.99, 320pp, pb) February 2005.

Dogs in the Moonlight, Jay Lake (Prime 1-930997-56-6, \$29.95, 156pp, hc) November 2004. Cover by J T Lindroos.

The two novels under review this month are both follow-ups to well-regarded earlier books, and face the habitual challenges of the sequel: the need to recapitulate the action of the opening volume without plethoras of cumbrous infodumping, and the imperative to justify the act of sequelizing itself by building materially and consequentially on the preceding setting and events. There are various strategies in this regard, usefully illustrated by **The House of Storms** and **The Well of Stars**.

In **The House of Storms**, sequel to **The Light Ages** (2003), Ian R. MacLeod avoids repetitious backgrounding, keeping his continuing alternate history tantalizingly vague, a matter of hints and personal interpretation, with only occasional recourse to an authoritative historic narration. Further, **The House of Storms** occurs a full century after **The Light Ages**, in the death throes of the Age to which **The Light Ages** gave revolutionary birth; the characters are new and its specific concerns different, however much socio-economic inertia remains the series' grounding theme. In **The Light Ages**, the axis of plot was North to South, Yorkshire to London, the narrative first-person, introspective, and intimate; **The House of Storms** swings ninety degrees, its focus East and West, its narration third-person, collective, and, however sensitive in nuance, quite determinedly objective. **The House of Storms** is, formally, very much its own novel; and its perspective on the essence of rural and provincial English life handily complements the industrial, urban or Dickensian, emphasis of **The Light Ages**. **The House of Storms** effectively stands alone; and yet, it sustains important earlier arguments, and thereby observes the perfect balance of an Independent Sequel.

MacLeod's scenario is that of magic trumping science. **The Light Ages** sketched how the discovery in the late 17th century of aether – an energetic substance enabling and powering magical spells and mechanisms – distorted the course of England's Industrial Revolution. In the place of rigorous Victorian engineering standards, a fundamental sloppiness played out, as thaumaturgy permitted even the most rattletrap contraption to function irrespective of its flaws; social change slowed, ensuring the survival of powerful medieval Guilds and short-circuiting



any move towards open parliamentary government. In the same atmosphere of hierarchical torpor, little effort was made to colonize the Americas, stunting the growth of the global economy. As the Third Age of Light (each Age lasts a century or so) approached its terminus, there was an attempt at popular revolution, but, as **The Light Ages** very movingly suggested, little genuine progress was made – some liberalization, some adoption of electricity to bolster aether, but no curb on Guild authority, the tenor of existence remaining slow, backward, and ritualistic. In **The House of Storms**, a hundred years on, the seeds of a much more drastic upheaval are being planted, but quietly, gently. In the countryside of Somersetshire an old manor house and surrounding estate called Invercombe has fallen into comfortable disuse; but it remains the property of the powerful Telegraphers' Guild, and one day a certain Greatgrandmistress Alice Meynell brings her ailing son, Ralph, to Invercombe for rest and country air. Quite quickly, an alchemy of the New approaches critical mass: recovering his health, Ralph, a budding scientific genius, falls in love with Marion Price, a local beachcomber turned housemaid, and together, combining his theorizing with her observation, they begin to codify a Theory of Evolution which may overthrow all accepted dogmas. They conceive a son, symbolic of a new alliance across classes and regions, guild elite joining with village dwellers, opulent London reaching out to parochial Bristol; Invercombe – semi-sentient, with its own separate weather system – is strongly charged with aether, potentially lending potency to this miracle of fusion. Einzell, the reservation for

people transformed into fairy-like Changelings by aether poisoning, is, significantly, quite nearby, but forces of the old order, its vested interests and reflex conservatism, will have none of this threat to repressive normality.

The plot of **The House of Storms** largely concerns how Alice Meynell, a murderous social climber and formidable witch, selfishly shatters the promising chemistry between Ralph and Marion, safeguarding her Guild and personal power but dooming England to regress and civil war. Individual human disasters are simply the beginning – deaths, betrayals, desertsions, disappointments, and disillusion; in time, as the sclerotic Fourth Age refuses to end, wider political tensions erupt, the Western counties, centered on Bristol, rebelling against London's interference in their laissez-faire commercial ways and in the slave trade, and armed conflict raging back and forth from Reading to Hereford. The irony of all this is Alice's own humble origins: her unaging aristocratic exterior is a sham, masking the desperate expediency of a scheming criminal who has killed and slept her way to eminence; her presence on the side

►►

THIS MONTH IN HISTORY

February 12, 2116. First east-west winter solo kayak Atlantic crossing by a blind gay female graduate of an Ivy League college other than Yale. Guided by a wrist-beeper and buoyed by a rising tide, Hu-ling Hernandez Biddle (Princeton '09) paddles briskly into Montauk harbor, where she is greeted by cheers from a crowd of six, two of them harbor police.

of official Reaction runs counter to her own radical insights and methodologies. MacLeod, then, is exploring the self-defeating character of coercive resistance to inevitable (and benign) change, its appalling contradictions, the manner in which it turns modest dangers into general cataclysms, peaceful protest into violent revolution. A calm pastoral novel, flush with the scenic and romantic delights of Spring, becomes savagely turbulent; the adventures of Marion, the Florence Nightingale of the West, of her alienated lover Ralph, the East's Darwin and Ulysses S. Grant in one, and of their abandoned son Klade, the only human in Einfell, are traumatic, always sadly hinting at the family, and national, happiness that might have been; a tragic fission has displaced harmonious fusion, and the Fourth Age can only end in bloodshed and an astonishing turn of fate.

But this commanding polemical thread, however central, is by no means the only attraction of **The House of Storms**. MacLeod is one of the finest prose stylists around, and – borrowing as he does much of the melodrama of Victorian literature, along with the revisionist modernism of later authors like D.H. Lawrence – his writing is unfailingly elegant, full of brilliantly realized English landscapes, deftly sensitive characterizations, luminously reworked fairy tales, and poetic elegies to lives and opportunities lost. Some of MacLeod's set-pieces, such as the history of Somerset from the viewpoint of Invercombe itself, Alice's disembodied expeditions down the telephone wires, Klade's weirdly skewed perceptions and entry into the human estate, the transmogrified architecture of Bristol, customs boats catastrophically intercepting aether smugglers, London's baroque equivalent of 9/11, and many others, are amongst the best fantastic writing today. **The House of Storms** is that uncommon thing, a sequel to be treasured as much as its precursor.

Robert Reed's **The Well of Stars**, following up **Marrow** (2000), is less of a blessing. This is surprising, because Reed is a writer of great consistency and seriousness; further, his strategy in constructing his sequel is sensible, workmanlike, and does add vistas of awe to match, or exceed, those in **Marrow**. Match grandeur of concept with something even grander: surely this is a winning formula in serial Hard SF?

Well, it should be. **Marrow** and associated novellas have explored the Great Ship: a colossal space vessel, many times the size of Earth, possibly as old as our universe. Within its innumerable continent-sized caverns and recesses dwell varied billions of sentient beings, paying passengers invited on board by the human operators who discovered the Ship drifting through the Milky Way a hundred thousand years ago. The *Titanic* times a trillion: not a bad opening gambit; and its near-fatal equivalent of the iceberg – a mutiny originating on a planet at the Ship's heart, inducing near collision with a black hole – made **Marrow** very compelling indeed. The Ship's cornucopia of well-devised aliens has served as a fecund source of diversion all along the way, and there remains the mystery

of the Ship's origins, its makers, destination, and possible pursuers. **Mere**, a recent chapbook novella serving as prequel to **The Well of Stars**, was one of the best stories of 2004, lending **The Well of Stars** valuable momentum. And **The Well of Stars** exploits this: having escaped the black hole and attendant dangers, the Ship now finds itself on a (seemingly) inadvertent and unavoidable collision course with a large nebula known as the Inkwell. Reed's huge revelation (and it is impressive to contemplate) is that the Inkwell is home to planet-sized organisms that, linked by inconceivably massive chains of communication and supply, constitute a gestalt civilization light-years across. And there is the puzzle of the precise nature and motivations of the Inkwell: it is powerful enough to have suppressed normal stellar evolution within its nebula, and has made the intelligent species of neighboring solar systems revere it as a god, but it *seems* friendly to the Great Ship; what are its intentions, disguised behind its dust clouds? And is the culture of the Inkwell a natural development, indigenous to the nebula, or derived, more sinisterly, from without? The Captains of the Great Ship realize that if the Inkwell harbors a single thinking entity, an insane, solipsistic deity, the Ship's passage through its space will seem an intolerable intrusion, a challenge to the dweller's hubris; the Ship, the greatest artifact in the Galaxy, will then surely be destroyed, and a hundred billion lives with it.

A spectacular voyage into darkness, the need to resolve the psychology of something vastly Other: these propel a plot brimming with opportunities for sheer sense of wonder. The officers effectively in command of the Great Ship, Washen and her laconic lover Pamir, hatch schemes defensive and offensive. A refugee from earlier crises aboard the Ship, named O'Leayle, has defected to the Inkwell, providing it with comprehensive intelligence as to human nature and intentions; to counter this, Pamir leads an embassy to a world within the Inkwell, and trailing behind him covertly is Mere, who can achieve near-perfect empathy with alien species. The ordeals of Mere and O'Leayle are epics in themselves; when the Inkwell becomes overtly hostile, the Great Ship has to weather an extraordinary assault, from lemming water-comets, targeted black holes, and a gigantic weapon that beggars description. Meanwhile, the mentality of the Inkwell is under a contrasting sort of pressure, subtle and probing. As a wide-screen space opera, **The Well of Stars** has majesty aplenty, at least in outline. And its specifics are sometimes awe-inspiring: the italicized narrative of the Great Ship's own nascent mind, Mere's painful metamorphoses, the battle of the black holes. Yet **The Well of Stars** is curiously flat, affectless, uninvolving. This is, truly, most peculiar.

But on reflection, concrete explanations for **The Well of Stars**'s creative failure do emerge. One factor is Reed's insistence on carrying over major characters from **Marrow**: by the time of **The Well of Stars**, Pamir, Washen, and others are tens of thousands of years old, surely beyond their narrative sell-by dates, hanging on wearily, redundantly; Mere, new to the scene, is infinitely fresher. The passage of centuries even within the chronology of **The Well of Stars** itself also im-

poses a lethargy, a fatal gradualism, on the novel; events are decades apart, and for economy's sake, Reed is forced to summarize a lot, draining situations of their tension. Hyperkinetic space opera this is not. The Great Ship is a curiously static location through everything, devoid of authentic politics and real intellectual ferment; and when it encounters the Inkwell, one is unfortunately reminded of all those episodes of *Star Trek* in which the *Enterprise* or *Voyager* crew crosses swords with god-like space-dwelling foes, megalomaniacal eaters of worlds that have to be deconstructed, sabotaged, or talked down – Reed's ingenuity cannot overcome a rather banal association. And finally, the concluding episode of the novel, in which the enigma of who or what originally crafted the Ship leaps to the fore, is too abrupt, too incompletely foreshadowed, to appear as much more than a *deus ex machina* designed to cap the Inkwell plot and generate momentum for Volume Three. It's hard to leave **The Well of Stars** without a sense of disillusion and alienation; even with the best of intentions and techniques, some sequels are gratuitous.

Peter Crowther has already edited two key original theme anthologies – **Moon Shots** and **Mars Probes** – and now, with **Constellations**, his editorial canvas is greatly expanded, to the stars themselves. Some of his contributors have construed the title as an invitation to consider how human beings pattern the night skies for astrological, symbolic, and psychological purposes; others have embraced the implicit agenda of space opera; this induces a pleasing variety among the stories. And all 15 authors are British, making **Constellations** an interesting national sampler.

All the same, **Constellations** is not as strong as **Moon Shots** or **Mars Probes**: less focused, more whimsical. Some of its stories are silly and half-baked, unpromising ideas carried much too far. There's Brian Aldiss's "Ten Billion of Them", essentially a feeble joke about infectious diseases; "Star!" by Tony Ballantyne, nonsense about a woman assuming stellar proportions; "The Navigator's Tale", by Ian Watson, an overripe trudge through virtual reality conducted in the unctuous tones of a religious pedophile. Some efforts are slapdash: Paul McAuley's "Rats of the System" is a formulaic tale of two spacefarers, man and woman, outrunning ghastly crusaders and bonding in the process; and Stephen Baxter's "Lakes of Light", however characteristically inventive in its depiction of human colonies studding the artificially shrouded surface of a star, is hurried and disinterested in tone. Two generally excellent authors seem mired in stodgy concept: Adam Roberts in "The Order of Things" and Ian McDonald in "Written in the Stars" both portray societies grounded in ritualistic astrology and thereby directed into humdrum fatalism and mechanical torpor; there's good writing each time, but a depressingly predictable moral as well.

Still, eight fine stories remain, and at the price, **Constellations** is still good value. Alastair Reynolds is in superb form in "Beyond the Aquila Rift", a thoroughly moving depiction of a space



Anne Bishop, **Dreams Made Flesh** (Roc 0-451-46013-8, \$16.00, 425pp, tp) January 2005. Cover by Larry Rostant.

Fans of Bishop's "Black Jewels" trilogy won't want to miss this new collection of four loosely linked pieces of Jaenelle, Saetan, and their families and friends. The stories are relatively light, lacking *some* of the grim sadism of the series. The first is a brief, image-filled, vaguely poetic account of how the Jewels of power came to be. Far more satisfying is the second piece, a sweet, romantic novel set between the second and third books in the trilogy, showing how Lucivar came to marry his housekeeper. The following story, set in the distant past, tells what an angry Saetan did to the land of Zuulaman. The novel that follows is the meat of the matter for fans of the series, finally telling how Jaenelle recovers from the events of the trilogy and learns what her new Jewel, Twilight's Dawn, can do. It oddly ends up being another romance, sort of a twisted Regency, and quite rewarding for anyone following the series.

Gillian Cross, **The Dark Ground** (Oxford University Press 0-19-271925-4, \$9.99, 242pp, hc) April 2004. Cover by Paul Young; (Dutton 0-525-47350-5, \$15.99, 264pp, hc) September 2004. Cover by Jonathan Barkat.

Robert finds himself in a strange world with no memory how he got there and struggles to survive in this powerful young-adult fantasy thriller, the first book in "The Dark Ground" trilogy. It turns out he has somehow shrunk to bug size and there are others like him, living like primitives in a monster-filled "wilderness" that's really a city park. But Robert's not willing to accept this new life, and sets off on a desperate quest to find help. There's no explanation of the shrinkage, and Robert's nowhere near a solution at the end of this volume, but he learns a good deal about perception and self-knowledge in the course of this splendid YA survival tale.

Phil Foglio & Kaja Foglio, **Girl Genius, Book Two: Agatha Heterodyne and the Airship City** (Airship Entertainment 1-890856-31-2, \$32.95, 112pp, hc; -30-4, \$19.95, tp) December 2004. Cover by Phil Foglio.

Steampunk fans with a sense of humor shouldn't miss Foglio's delightful "Girl Genius" series. This second graphic novel collects issues 4-6 of the comic (the first issues in the series published in full color). The heroine, Agatha, is unaware that she is one of the genius mad scientists called sparks, her abilities having been held in check by a locket she always wore – a locket stolen back in issue one. Now, she's a prisoner on the floating dirigible-castle of Baron Wulfenbach, a powerful spark who controls most of Europe. Agatha's kept with an engaging bunch of young people, all hostages for their parents' good behavior – and excellent sources of information on the strange world in which Agatha finds herself, and the possible threats she faces. At this stage, the mystery of who or what Agatha really is drives the story more than anything else, and plenty of tantalizing hints are dropped. The only new bit in

this volume is a brief story of the legendary British spark Trelawney Thorpe, an adventure with Arthurian elements written by the Foglios and illustrated by Cheyenne Wright. Foglio has lots of fun with this world of mad science and over-the-top adventure, a delight for fans of SF and comics alike.

Nancy Holder, **Spirited** (Simon Pulse 0-689-87063-9, \$5.99, 255pp, pb) November 2004. Cover by Kinuko Y. Craft.

The latest novel in the Simon Pulse series of fairy tales retold for teens is a mix of "Beauty and the Beast" and **The Last of the Mohicans**. Isabella Stevens is a young Englishwoman traveling with her father on the American frontier during the French and Indian War. She is taken captive by a powerful young shaman, Wusamequin, still angry over the death of his wife and child at the hands of the British. It's a moving story of cross-cultural prejudice that grows into love, enlivened by some quirky twists on Native American magic and beliefs.

Richard Moore, **Boneyard, Volume Three** (NBM 1-56163-405-0, \$9.95, unpaginated, tp) November 2004. Cover by Richard Moore.

Swimsuit issues are sort of a running gag in the comics industry, but Moore manages to make it work as part of his ongoing story in this b&w comic series about an ordinary guy who inherits a cemetery full of monsters who turn out to be a nicer bunch than the folks who want to buy the cemetery. Michael Paris makes friends with the monsters (especially the lovely vampire Abbey) and decides to keep the cemetery, but needs money to pay the taxes – so in this graphic novel our heroes set out to make money with a swimsuit issue featuring monsters on the beach. The result is a hilarious photo shoot and layout, followed by revelations of ulterior motives and dark schemes to provide a little action, too. Seldom have so many monsters been so much fun, or so engaging.

Philippa Pearce, **The Little Gentleman** (Greenwillow 0-06-073160-5, \$15.99, 200pp, hc) October 2004. Cover by Tom Pohrt.

A neighbor with a broken leg asks young Bet to read for him, but not to him – to a mole out in the field. The mole turns out to be over 300 years old, the victim of a Jacobite plot and a witch's spell. Bet gradually learns more about moles and their underground world, but revealing this mole's past barely touches on the history involved; this is a story more about friendship and trust, a charming but slight fantasy for a younger audience.

David Weber & John Ringo, **We Few** (Baen 0-684-03540-5, \$26.00, 391pp, pb) April 2005. Cover by Kurt Miller.

Prince Roger returns in the fourth volume of the military SF series begun in **March Upcountry**. For the first time, Roger and his men aren't slogging cross-country on the unfriendly planet Marduk; now they're trying to figure out how to rescue Roger's mother, the Empress, when the whole empire thinks Roger's the one who

killed the rest of his family in a coup attempt. They come up with a crazy plan that involves starting a Mardukan restaurant on Earth. It's not as much gonzo fun as it sounds; the authors spend way too much time pontificating on tactics and military history, so action is minimal and continually disrupted, split up between far too many characters. Still, there are plenty of exciting bits and a truly affecting finale that finally brings Roger home, despite leaving lots of loose ends for future volumes.

Eileen Wilks, **Tempting Danger** (Berkley Sensation 0-425-19878-2, \$6.99, 301pp, pb) October 2004. Cover by John Blackford.

The latest contender among supernatural detectives is Lily Yu, a homicide detective in San Diego, where werewolves (or to be politically correct, lupi) are legal. Murder, however, remains a crime, and a grisly killing leads Lily to the lupus "prince," Rule Turner, a celebrity playboy with whom Lily has a strange bond. Someone is trying to make trouble for the weres, and it's up to Lily find the real killer and clear Rule – and figure out just how hot and passionate she wants to get with him. It's a fun mix of mystery and the supernatural, definitely worth a look from fans of Laurell K. Hamilton and Charlaire Harris.

Bill Willingham, Mark Buckingham, Craig Hamilton, P. Craig Russell, et al., **Fables: March of the Wooden Soldiers** (DC Comics 1-4012-0222-5, \$17.95, 237pp, tp) November 2004. Cover by James Jean.

This fourth graphic novel in the contemporary fairy-tale comics series collects issues 19-21 and 23-27 of "Fables", plus one-shot **Fables: The Last Castle**, which opens the collection with the story of the fairy-tale characters' last days in their homelands, in their last stronghold and under attack by the armies of the unknown Adversary. It's a painful, moving tale which greatly intensifies the impact of the following story of a new attack by the Adversary – on Fabletown, the fables' stronghold in New York City. The two parts work together dynamically, creating a gripping story full of mythic overtones and a real sense of magic.

Stephen Woodworth, **With Red Hands** (Dell 0-553-58645-9, \$6.99, 307pp, pb) January 2005. Cover by Tom Hallman.

The sequel to **Through Violet Eyes** brings back Natalie Lindstrom, one of the rare Violets who can contact the dead and provide court testimony from murder victims. Natalie's trying to get away from such cases, but gets caught up in one in which the Violet hired to contact the murder victims is suspected of somehow lying, something believed to be impossible. At the same time, an executed serial killer – one Natalie's mother helped convict – seems to be back. This lacks some of the novelty of the first book, for the most part a pretty standard serial killer ghost story, but the killer's got some innovatively nasty quirks and the plot takes enough convoluted twists to keep things involving.

–Carolyn Cushman ■



DAMIEN BRODERICK

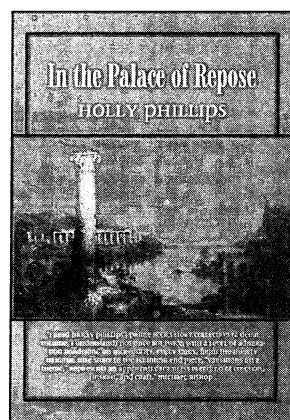
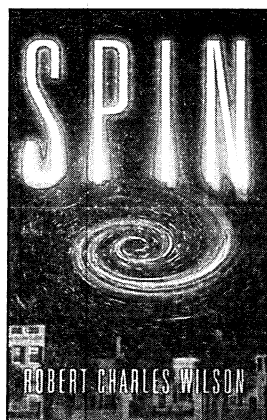
Spin, Robert Charles Wilson (Tor 0-765-30938-6, \$25.95, 352pp, hc) April 2005.

For some years, ambitious but quiet SF novels by American-Canadian Robert Charles Wilson have established him as one of the finest writers in the genre, his books at once as beautifully written and moving as any mainstream work, yet impelled by well-conceived SF speculations. Increasingly, these have taken a powerfully audacious cosmogonic turn, especially in **Darwinia**, with its dizzying conceptual breakthroughs; **The Chronoliths**; and in this new book. As always with truly sophisticated SF, we tussle with a disconnect between the small intimate scale of human lives, motives, joys, and agonies, and the immensity of cosmos and deep time. Perhaps the wisest technical solution for an SF writer is to display the latter's grandeur and sublimity through the confusions and evasions of ordinary people faced with shocking insight and life changes.

A year or two from now, the sky goes utterly black. A dark shell has enclosed the entire globe, blotting out stars, moon, infalling meteorites, and luckless astronauts in orbit. Satellites fall from the sky in shreds. Yet the sun also rises in its accustomed celestial clockwork. Or does it? The sunspots are gone. This solar disk, or rather its emulation, radiates like a dream of pre-Galilean Plato. Yet the tides sway in the lost moon's embrace. Someone up there likes us enough to keep the planet's ecology ticking over. For what reason? Who are these Hypotheticals? The first glimmerings are not gained for several years. The gateway in the sky is permeable, it turns out, but the universe beyond is running faster than our daily round. A hundred million times faster. Or rather, the world's time has slowed, and the shield protects life from the storm of blue-shifted radiation outside.

It is as if the entire world were trapped in orbit at the event horizon of a black hole, appalling gravity braking the planet's time in a demonic demonstration of relativity theory. But this terrifying anomaly is the tool of a science beyond anything we know. The media start calling it the Spin; everything customary, it seems, is spinning out of control. Beyond its opaque shroud, the entire universe spins like a crazy playground carousel. Cosmic time sleets through its hourglass. Within decades, by shroud time, the sun is doomed to boom into red giant expansion, presumably obliterating the world. The galaxy itself will age and wane as children like youthful Tyler, Jason and Diane (we meet them first in budding adolescence, as the stars go into hiding) grow up, fall in and out of love and power, human lifespan matched finally to the aging of the cosmos, or our corner of it.

It's a conceit that echoes Greg Egan's first SF novel **Quarantine**, but while Egan's was a dazzling noir exercise in quantum prestidigitation, Wilson's moves with a lovely melancholy through three decades of terror, accommodation, power ructions, Faustian ambition (Mars is seeded with life as we watch), dreadful insight, contained apotheosis. And all of this history is wrought small – or rather, at a meaningful,



intuitive human scale – in the reflecting life of a handful of people, most of whom are neither the rulers of the world nor SF's frequent secret mutants destined to rule the sevagram (although Jason verges on both conditions).

Perhaps Canada's literary ambience, poised as it is between a languid Commonwealth tradition and the hegemonic impact of its great boisterous southern neighbor, and perhaps by the curious flavorings from its Francophone regions, holds on to forms of writing that in the US have been replaced by a more headlong melodramatic brutality. It struck me that there was a sort of Evelyn Waugh or Anthony Powell elegiac quality suffusing **Spin**. That's not only found in Commonwealth writing, of course; there's also more than a touch of F. Scott Fitzgerald's **The Great Gatsby** here. Tyler Dupree, a physician of modest gifts, writes much of this book in a graphomaniac surge, driven by a healing virus that is making him more than human, in, predictably, a modest way.

Tyler's voice is placid, resigned, displaced from center yet with a deepening assurance of his own. He opens with words borrowed from his brilliant friend, the Odd Johnish Jason Lawton: "Everybody falls, and we all land somewhere." This is more Maugham or the Waugh of **Brideshead Revisited** than, say, Kevin J. Anderson, David Brin, or (that other Canadian SF success) Robert Sawyer. Indeed, during his harrowing, Tyler finds a batch of "swayback Somerset Maugham novels more tempting" than a biography of his famous friend, with a measly five references to himself in the index. "We're as ephemeral as raindrops," Jason tells him, in a posthumous letter. When stoical, good-hearted, perhaps faintly Aspergerish Tyler falls, he picks himself up and trudges on to the end of the world, driven perhaps by his dogged, dog-gish, heartbreaking devotion to Jason's gifted sister Diane. She traps herself in despairing commitment to just the sort of mad fundamentalist dogma people fall into when the world seems to fail their heartfelt longings. We see it today in murderously militant Islam, and in the crusader resurgence of elements of Christianity that echo, in power and in powerlessness alike, its grieving bluster.

We guess at the outset that time will be the hero of this novel, for the opening chapter is headed (at least in the Uncorrected Proof) "40° A.D." That would be an impossible distant 260

trillion years in the future, long after the accelerating universe had gusted into a blackness deeper than the Spin's shell. What's meant (and what I hope will appear in the finished book) is "4 x 10⁹ A.D.", a mere four billion years hence – as far into the future, very nearly, as we are now from the accretion of our planet. How Tyler fetches up there with Diane, racked as he is with an alien disease in a drastically changed social order, comprises the curve of the tale, like an arch across the heavens, which alternates between this deep future where the sky is clear again, and the back story beginning in the second chapter titled, suitably, "The Big House". Tyler's mother is housekeeper to wealthy Carol and E.D. Lawton; E.D. is a ruthlessly Campbellian competent man whose aerostat company forges vastly profitable global communications links once GPS and comm-sats have been smashed by the Spin. Tyler's late father Marcus was once E.D.'s partner, but now the orphaned boy watches the world of his lost heritage from across the lawns to the Big House. Just so, of course, humankind watches the cosmos, small fry at the edge of an expanse crowded with godlike Hypotheticals who gradually come into some sort of numinous focus, perhaps more Gregory Benford than Arthur C. Clarke, as the entwined narrative threads strive toward maturation and completion.

Tyler, perhaps inevitably for this kind of role, seems a bit of a sap much of the time, tending his hopeless lifelong crush on Diane, duped (for the greatest good, naturally) by Lawton *père* and *filis* alike, witness to great doings, and even, amanuensis and handy factor to some of those pushing the levers of world historical change, playing his obliterated part. At the end, he has earned hope, and perhaps finds it. I can't say more without destroying the surprises and pleasures of unfolding discovery. It is enough that Wilson writes like an autumnal, melancholy angel, and will deservedly be a strong candidate once more for the Campbell Memorial Award.

–Damien Broderick

RICH HORTON

In the Palace of Repose, by Holly Phillips (Prime Books 1-894815-58-5, \$29.95, 208pp, hc) February 2005.

It is really exciting to see a debut collection of this quality. **In the Palace of Repose** collects

►► p. 72



**A brand-new *Deathstalker* novel from
New York Times bestselling author Simon R. Green
The exciting conclusion to the *Deathstalker* saga...**

As foretold, Owen Deathstalker has returned to save the Empire from the Terror—leaving his descendent Lewis with the task of leading an army against the legions of the madman who has usurped the throne.

Praise for the *Deathstalker* series:

“Rip-roaring space opera with dastardly villains, exciting battles, nefarious plots and strong willed heroes.”
—*Chronicle*

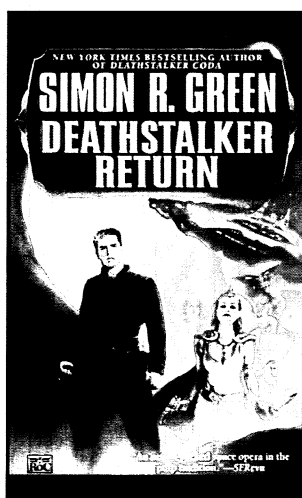
“A fun, twisty romp with surprises around every corner.”

—*Publishers Weekly*

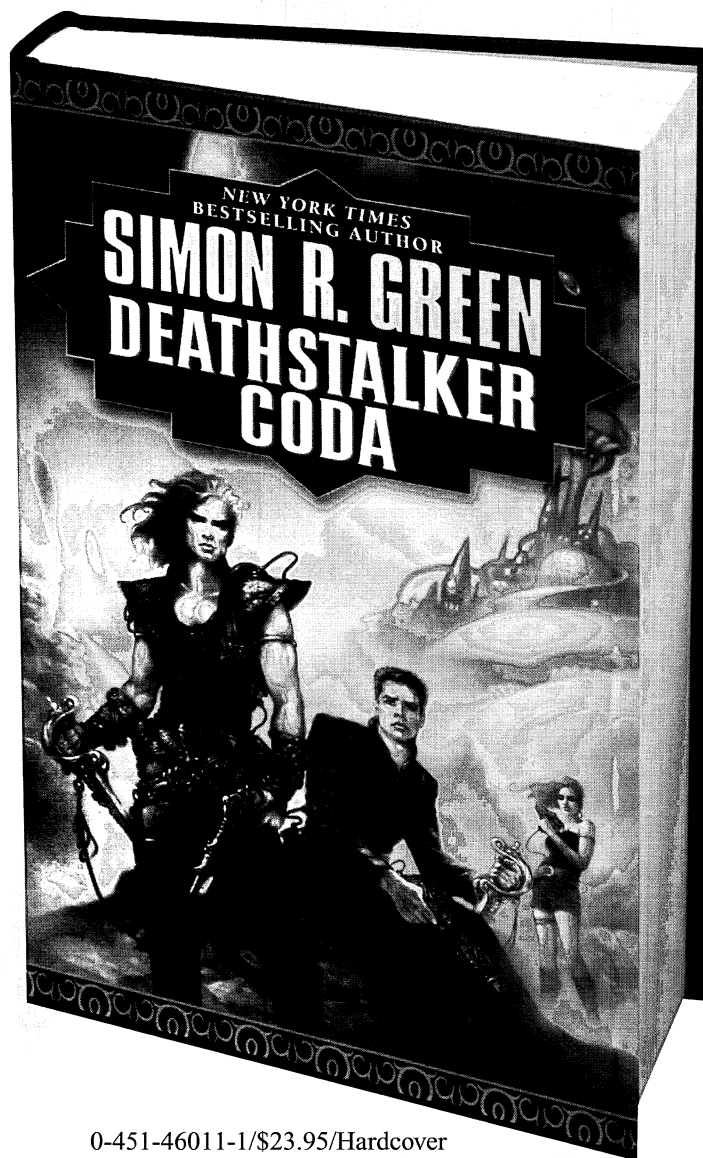
“The action is fast and frenzied... manages to consistently entertain, with some wondrously quirky and warped characters.”

—*Locus*

Now in paperback:



0-451-45966-0/\$7.99



0-451-46011-1/\$23.95/Hardcover

Available from Roc



A member of Penguin Group (USA)
www.penguin.com

2004: THE YEAR IN REVIEW

Table of Contents

2004 Recommended Reading

Charles N. Brown.....	3
Mark R. Kelly.....	5
Gary K. Wolfe.....	5
Faren C. Miller.....	7
Jonathan Strahan.....	8
Russell Letson.....	10
Gardner Dozois.....	10

Nick Gevers.....	12
Rich Horton.....	29
Carolyn Cushman.....	30
Karen Haber.....	30
2004 Recommended Reading List.....	14
2004 Book Summary.....	22
2004 Magazine Summary.....	26

2004 RECOMMENDED READING

Our nine reviewers, looking at the year in SF and fantasy, are like blind men trying to describe an elephant. They can figure out it's big, that it has appendages, rough skin, etc., but they're not sure what's happening at the center. Hence, they are always talking about New Weird, Slipstream, interstitial deghettoization (any names you can think of), and those valiant few that make the general bestseller lists. The truth is the center is holding, and even expanding. Our SF elephant, neither Indian nor African, is large enough to contain multitudes. SF is alive and well, thank you. It's just so big, the audience is unable to view it overall.

We've made the Year in Review a pullout section because of overwhelming letters (two), and because it seemed a neat thing to do.

This year we're recommending 148 books in 151 volumes, up from 142 last year, but down from 158 for 2002. This year's list includes three novellas and a novelette published in book form, and three novels published in two volumes each.

We've listed a record 1,414 new books, excluding pamphlets, subsidy publishers, associational books, etc., with 814 novels (last year, we listed 1,271 books with 701 novels). We know we've missed several hundred, including small-press limited editions (mostly horror), print-on-demand books, mainstream books with fantasy elements, etc. We've dropped various subsidy publishers from the final publishers lists – Xlibris, iUniverse, etc. – although it's hard to tell a vanity publisher from a self-published book. We will continue to list their books in our monthly descriptive lists; we're only dropping them from our publisher end-of-the-year numbers since we think of them as printers, not publishers.

We've dropped many of the print-on-demand publishers because they don't actually publish books, they make them available. Wildside, which does both, and is very important when it comes to collections and first novels, does POD and offset books (but in small numbers). We've split the baby by not listing Wildside per se but listing their Prime imprint, which is mostly new offset books. Neither of us is happy with this, but then, most of us aren't happy anyway.

Our Recommended Reading List – see pages 42, 43, and 47 – is a consensus by the reviewing staff, outside reviewers, other professionals, other lists, etc. We've obviously not read or even looked at everything eligible, since the collective “we” can only look at material sent to us, and only read a portion of even that. Despite cavils and limitations, we're happy with the final list, and are willing to bet only a few winners got away. To make the final list, it took at least two positive mentions.

The short fiction list is based on material provided by Jonathan Strahan, Gardner Dozois, David G. Hartwell, Richard Horton, Nick Gevers, Ellen Datlow, Kelly Link & Gavin Grant, and others. Stories with three mentions, and some with two,

made the final list; some had six mentions. Professional magazine editors got to add a few titles on their own. Eligibility for the *Locus* list isn't quite the same as for any other award. We count books seen in 2004 regardless of copyright date or publisher's release date. There were a number of 2003 books, including non-fiction titles, we didn't see until 2004.

“Publication” itself is not an exact term. We try to follow the Tom Clancy court case, which says a book is published when it is offered for sale. American trade books used to appear one month before their official publication date, but this has been changing, and books now mostly appear in their month of publication, although several publishers still appear early. British books have always appeared during their official publication month, and small-press books usually after their announced month – sometimes way after, if ever. We are holding some books dated January 2005 until next year for recommendation, even though we saw and listed them as appearing in November or December 2004.

British as well as Canadian or Australian works are eligible when published. We also include any books first appearing in the English language from other countries. There are examples of most of them on our final list.

For short fiction, we use cover date for magazines, but publication date for books.

As usual, there are arguments about where to put novels. Is it SF or fantasy or horror? Is it all three? We've picked as best as we can and squeezed various round pegs into square holes.

We listed 253 SF novels in 2004, up from 236 in 2003. We're recommending 27, up from 21. Near future (or current day) Earth dominated the SF list. Three, McDonald's *River of Gods*, McAuley's *White Devils*, and Ryman's *Air*, take place in what are now third world countries: India, Africa, and a remote Asian village. I enjoyed all three. We need more fiction set in near future non-English-speaking countries.

There are two satirical comedies – Rucker's *Frek and the Elixir* and Di Filippo's *Spondulix* – and only one alternate-world novel – Roth's *The Plot Against America* – although Stephenson's two Baroque Cycle volumes, *The Confusion* and *The System of the World*, could be called alternate past. I loved them both, and yes, they are definitely SF, not “just” great historical novels. Easily my favorite books this year. Some readers were annoyed by the length of the long asides, but they're what made the books for me.

There are three present-day books, more mainstream than SF: Robinson's *Forty Signs of Rain*, a passionate book about politics and science is the best, although it would work better with more plot; Sterling's *The Zenith Angle* would probably be better with less of its comic-book satirical plot; and Jones's *Life* is almost entirely a mainstream novel.

These three are chock full of ideas. Doctorow's *Eastern Standard Tribe* is a middle-of-next week novel also full of ideas about tomorrow, razor-thin close to reality. Haldeman's *Camouflage*, a secret-alien mainstreamy novel, is extremely well written, but a bit light on new ideas.

We had some arguments that Heinlein's *For Us, The Living* should have been on the first (or maybe worst) novel list. Everyone who read it thought it was a bad novel, but they were also fascinated and thought we couldn't publish our list without including it. Heinlein's *Sleeper Awakes* satire is a polemic, not a novel, but oh, the ideas! Nearly everything Heinlein wrote in his illustrious career is here in miniature. Heinlein in 1938 was a true radical. I'm glad to have read the book now, and am glad it was rejected in 1938. Heinlein's writing career would have been far different if it had been published.

It was a good year for the New Space Opera, which contains both spaceships and sophisticated ideas. Stross's *Iron Sunrise* and McCarthy's *Lost in Transmission* finish (I hope) series by taking their ideas to logical conclusions. I really liked the Stross. Baxter's *Exultant* is a middle book in his endless Xeelee sequence. It has a bog-standard military SO plot, but some startling ideas about time travel, etc., and a great novelette about the beginning of the universe buried in it that really made me sit up and take notice. Banks, MacLeod, and Reynolds, who usually write series books, all have one-offs to excellent results. Reynolds's *Century Rain* starts out seemingly an alternate-world near-past noir adventure, but it's a lot more complicated than that. Nothing can be as complicated as an Iain M. Banks's space opera, and *The Algebrast* does not disappoint. I liked it more than the most recent Culture books. Ken MacLeod's *Newton's Wake* is a fine outstanding MacLeodian political space opera.

There are three otherworld adventures: Hughes's *Black Brillion* may take place on a future Earth, but this Vancian pastiche feels like it happens in the Gaean Reach; Kress's *Crucible*, sequel to *Crossfire*, is a good colonist/native series adventure with added philosophical ideas; Kirstein's *The Language of Power*, fourth in her Steerswoman series, is more in the Andre Norton vein, but very well done.

Baker's *The Life of the World to Come*, latest in her Company series, goes back and forth through time as does Grimwood's brilliant *Stamping Butterflies*, his best book yet. Liz Williams's *Banner of Souls*, also her best book so far, is a wonderful Leigh Brackett adventure, with both SF and fantasy underpinnings, covering exotic futures for Earth and Mars. One of my favorites this year. It sent me back to reread all her earlier novels.

The two oddities here are European-flavored *The Fourth Circle* by Živkovic, a must for those who enjoy Lem, and Mitchell's *Cloud Atlas* for those who enjoy *really* strange books. And that's it for SF this year!

There were 389 fantasy novels, up from 340 in 2003, thanks to 118 YA fantasies. There were 172 horror novels, up from 171 last year, but not enough recommended novels for a separate category. We're recommending 20 books in 22 volumes, up from 18 last year. They don't break down into sub-categories as easily as SF.

Stephen King finally finished *The Dark Tower* septology with two volumes – *Song of Susannah* and *The Dark Tower*. It's taken him since 1978 – almost 30 years – to complete this series! The books kept getting bigger, if not necessarily better. (He started out with a short story.) I don't know if I'm capable of going back and rereading all seven volumes now. China Miéville finished his New Crobuzon trilogy in a mere three books with *Iron Council*, another excellent New Weird adventure.

◀ Recommended Reading

Terry Pratchett continued his inexhaustible humorous Discworld series with **Going Postal**, and Charles Stross started a Zelazny-like series, which is more SF than fantasy, in **The Family Trade**. It's very good.

Two outstanding lyrical fantasies were **Alphabet of Thorn** by McKillip and **Mortal Love** by Hand. The latter is one of my favorite fantasies.

America as mythology is the subject of Irvine's Fisher King-Baseball novel **One King, One Soldier**, Shepard's American messiah novel, **A Handbook of American Prayer**, and Kiernan's horror/imaginary-world **Murder of Angels**.

There were two Norse or quasi-Norse sagas this year. Holland's **The Witches' Kitchen**, second in a trilogy, is real Norse while Kay's **The Last Light of the Sun** is set in his not quite Europe world. Both books are excellent, with Holland the sharper and Kay the more lyrical.

Two of the very best fantasies of the year are Stewart's **Perfect Circle**, a humorous Texas gothic/horror/magic realism novel and Straub's **In the Night Room**, a sort-of sequel to *lost boy lost girl* which plays with reality and narrative voice as only Straub can do. I loved them both for entirely different reasons.

Gene Wolfe writing a multi-volume imaginary world saga? Of course not. **The Wizard Knight**, published as two volumes, might *look* like average fantasy, but it's anything but. Only Wolfe could take all the fantasy tropes and turn them upside down – or at least sideways.

More traditional fantasy, but definitely not white-bread commercial imaginary world material, includes Williams's **Shadowmarch** and Wright's **The Last Guardian of Everness**, both beginnings of series, and middle-books **Dragon's Treasure** by Lynn, **The Charnel Prince** by Keyes, and **Glass Dragons** by McMullen.

Finally, Greg Bear has an SF flavored ghost/horror novel in **Dead Lines** that may make you trade in your mobile (cell phone to Americans).

We counted 69 first novels in 2004, down slightly from 73. We're recommending 15, up from 12. Seven are fantasy, five SF, and three horror. Eight are by women, seven by men.

There isn't any doubt by our reviewers about the best first novels. Clarke's **Jonathan Strange & Mr Norrell** and Swainston's **The Year of Our War** probably should be on the best fantasy novel list (you can vote for them there also if you choose). The only real problem with the Clarke is that the American print media insists on putting a period after *Mr* that doesn't belong, if you just *look* at the book, which uses British spelling and punctuation. The Swainston is the start of a series. Most reviewers preferred the Clarke although it was the Swainston that really knocked me out.

Lovecraft is big in the first-novel horror books, with the Cthulhu mythos featured in Mamatas's **Move Under Ground**, where Jack Kerouac, Neal Cassidy, and William S. Burroughs battle Old R'luyeh, and in Wheeler's **The Arcanum** where a secret society with A. Conan Doyle, H.P. Lovecraft, and Harry Houdini battle nameless horrors in early 20th-century New York. Woodworth's **Through Violet Eyes** is a horror/SF/fantasy/police procedural, first in a series.

Of the SF, the Judson and Birmingham are both military SF, with the Judson a future post-catastrophic Earth reconquered book, and the Birmingham a future armada in WWII novel – first of a trilogy. The Faust is weird SF humor, and the McGann alternate world adventure. The Travis, the best of the SF, and in any other year an easy winner, is alien world adventure and the first in a series.

Back in fantasy, the Micklem is the beginning

of a new fantasy series while the Jones is a fantasy with a forensic mystery set in a regular imaginary fantasy world. It's also first in a series.

The three non-series first fantasies are the most interesting and varied. Valente's **The Labyrinth** is beautifully written poetic, mostly plot-free, dream fiction, What's **Olympic Games** gives us a humorous tale of the Greek gods today, and Stevenson's **Trash Sex Magic** is a trailer-park earthy humorous novel. All three are fine in completely different ways.

We listed 165 new YA novels (117 fantasy, 28 horror, 20 SF), up from 155 last year (116 fantasy, 23 horror, 16 SF). For recommendations, we've combined the novels with YA-specific anthologies and collections to help highlight the category. We're recommending 15 titles (including three anthologies and one collection) down from 16 last year.

At the top are **Gifts**, a new volume by Le Guin, a fable about power that only she could have written, and Pratchett's **A Hat Full of Sky**, a Discworld YA sequel to **The Wee Free Men**. Oppel's **Airborn**, an alternate world with airships, is first in a trilogy, as is Farmer's wonderfully written Norse adventure, **The Sea of Trolls**. (Is this the year of the Viking?) Other beginnings of series include Westerfeld's spooky **Midnighters: The Secret Hour** and Browne's **Basilik**, an imaginary world adventure with an underground civilization and the tyrannical abovers. Although not quite a sequel, de Lint's **The Blue Girl**, one of his best books in recent years, takes place in his imaginary town of Newford. Second books in a series include Allende's **Kingdom of the Golden Dragon**, Barker's profusely illustrated **Days of Magic, Nights of War**, Nix's **Grim Tuesday**, and Stroud's **The Golem's Eye**.

The three YA anthologies include two with original stories – Datlow & Windling's **The Faery Reel**, one of the best original anthologies this year (yes, you can list it in that category also), with excellent work by Link, McKillip, and Ford, plus 16 others; and Noyes's **Gothic!** with good work by Nix, Gaiman, and eight others. The reprint anthology was Nielsen Hayden's **New Magics**.

The collection, Jones's **Unexpected Magic: Collected Stories**, isn't quite a collected stories since it skips a number of them from other collections, but it could easily be called Best Short Fiction. Need we say more?

We listed 113 full-size collections in 2004, the same as the year before (short pamphlet collections were dropped). We're recommending 24, down from 26.

Career retrospectives of major authors are nearly always recommendable, and we have five this year: Crowley's **Novelties & Souvenirs** is almost a collected stories – just missing one great story from last year – it's astonishing reading; **The Collected Short Fiction of C.J. Cherryh** is actually a "best" since it drops all of her shared world work; **The John Varley Reader** is a fine retrospective of an author who changed the field for the better. Two of our elder statesmen had big volumes last year: Silverberg's **Phases of the Moon** contains work from over six decades, with fascinating commentary; but Williamson's **Seventy-Five** covers nine decades with many fascinating sidebars.

First collections by interesting authors are also self-recommending, and this year we have first collections by Adam Roberts, Eileen Gunn, Joyce, Duchamp, Liz Williams, and Charnas(!).

The outstanding discovery this year is Australian Margo Lanagan, whose **Black Juice** has ten astonishing new stories. The volume will be appearing in the US in the spring: don't miss it. We're recommending a record four stories from it on our short fiction list.

And the old master, Gene Wolfe, gave us 22 fantasies in **Innocents Aboard** – certainly cause

to cheer.

The other ten recommended books cover a large amount of ground. Try them. Some of our reviewers cover them (and anthologies) better than I can.

There were 112 anthologies last year, up from 97. We're recommending 16, (plus three in the YA section) way down from 27.

There was divided opinion whether we should list **The Locus Awards**, or even the three Bests edited or co-edited by Jonathan Strahan since he's reviews editor of *Locus*. Outside opinions we respect (Hi Gardner!) were we couldn't leave them out since both Bests and Retrospectives are the types of books we automatically recommend. Take this as a minor disclaimer.

Among the automatically recommended are the seven Bests (to expand to ten next year) plus the Nebula volume. We might have to make this a separate category for 2005. **The Locus Awards** was the only large retrospective volume. The other seven volumes are all original anthologies, from the gigantic **Flights** to the slipstream **Polyphony 4**, to the space opera **Between Worlds** to the sometimes silly **All-Star Zeppelin Adventure Stories** to various theme anthologies.

We listed 77 non-fiction books, down slightly from 80 the year before. We're recommending 13, down from 18.

This year we have, not one, but two books exploring the labyrinthian ways of Gene Wolfe's **Book of the New Sun**. Borski's self-published **Solar Labyrinth** is a more detailed look at a number of characters and their relationships while Wright's **Attending Daedalus**, the more academic book, is general and philosophical. Start with the Wright, and go to the Borski and various other small-press books and pamphlets if you want more details. The best place to start is John Clute's Wolfe reviews collected in **Scores and Look at the Evidence**. Wolfe's series is deservedly the most analyzed SF book of all time.

There's much more literature on Stephen King's work, but most of it can be skipped. Not so with Vincent's **The Road to the Dark Tower**, the first full-length study of King's 30-year opus, a book-by-book summary with explanations and commentary.

Ray Bradbury's work, which has also been written about at great length, is the subject of Eller & Touponce's **Ray Bradbury: The Life of Fiction**, a 600-page tome which describes itself as "the first comprehensive textual, biographical, and cultural study of sixty years of Bradbury's fiction." It may tell you more than you'd want to know about an author whose stories are mostly famous for their emotional content, but there are certainly overwhelming details about his life and work.

On the other hand, Carmien's **The Cherryh Odyssey**, an anthology of articles, runs the gambit from professional praise to fannish praise to some critical work. It's a first book on its subject, but probably not the last.

Le Guin's **The Wave of the Mind** isn't about SF or fantasy per se, but it's about writers, readers, and the imagination. How could it miss? Tenn's **Dancing Naked** is one of the most delightful memoirs/essays/whatever I've ever read. It isn't as good as listening to Phil tell the stories (despite the subtitle, they had to be expurgated) but it's as close as most of us can get.

In our field, writers usually make the most penetrating (and acerbic!) of critics (c.f. Damon Knight, James Blish, and George Turner). Damien Broderick is another. His collection of critical essays and reviews **x,y,z,t: Dimensions of Science Fiction** has something to amuse, inflame, and inform you, all at the same time. Ashley & Lowndes's **The Gernsback Days** is really two books: Ashley about Gernsback, with much original research, and

Lowndes covering the fiction, issue by issue, much as Bleiler did in **The Gernsback Years**. The Ashley part, written in a Moskowitizian style, is probably the last word we need on Gernsback. Lowndes's view of the fiction of the period (he also mentions Astounding) is interesting because he can remember how he reacted when they appeared along with his second thoughts. Altogether, it's a fine addition to SF history.

Joshi's **The Evolution of the Weird Tale** collects a series of articles and introductions, substantially rewritten, about 18 authors, most pre-1940, who he feels influenced "the golden age of weird fiction" (1880-1940). The post-1940 authors are the weakest part of the book. Joshi is the leading expert on early weird fiction, and the book is a fine addition to his work.

Schweitzer's **Speaking of the Fantastic II** collects his interviews with authors such as Farmer, Harness, Wolfe, and Walton. There's too much of Schweitzer and too little of the authors here, but there is enough new material to make the book worthwhile.

Winway's **Brazilian Science Fiction** discusses work from 1960-2001, and how it differs from its Anglo-American counterpart. It's the first full-length study in English and it's fascinating. (She takes most of her paradigms from our own Gary K. Wolfe).

Finally, Maria Tatar has both retranslated and annotated the early fairy tales in **The Annotated Brothers Grimm** along with some of the beautiful color illustrations by Rackham, Neilson, et al. This includes the most common 37 tales for children plus nine for adults. It is far more accessible than Zipes's more academic translations in **The Complete Fairy Tales of the Brothers Grimm**, which included 250 (!) tales, and is a great introduction to the importance of the tales in both a cultural and fantastic way. You'll probably need both books.

We saw 44 art books in 2004, way down from 57 the year before, but we found 14 to recommend, up from eight.

As usual, the Fenners' annual survey book, **Spectrum 11: The Best in Contemporary Fantastic Art**, is the very best overview of the field showing everything from commercial book illustration to advertising to sculpture to comics to whatever. You can't follow the fantastic art field without it. I always find work by artists unknown to me, who quickly become favorites.

Digital Art for the 21st Century: Renderosity by Grant & Vysniauskas is even more cutting edge, showing the art of 28 artists connected with renderosity.com, a meeting place for graphic artists. The book has some amazing work from commercial illustrations to gallery "fine" art.

Hardy and Moore's **Futures: 50 Years in Space** highlights Hardy's half-century of astronomical art, showing why he inherited the mantle of Chesley Bonestell. Richardson's **Those Macabre Pulp**s is both a bibliography and art book, reproducing the covers and indexing the minor Macabre pulps from the '30s to the '60s. The older covers have never been produced so perfectly in all their garishness.

The rest of the books are single-artist collections showing what the artists do best. Paul Kidby's **The Art of Discworld** owes everything to Terry Pratchett, which is why Pratchett's name is largest on the book, even though it's an art collection (it also sells much better this way). Leo & Diane Dillon have taken Virginia Hamilton's famous folktale **The People Could Fly** and turned it into a sumptuous illustrated volume – one of their best. The volumes by Richard Hescoc, Keith Parkinson, and Luis Royo show what these three commercial fantasy artists do best. Work that sells books!

Alan M. Clark, part illustrator and part gallery artist, shows what he can do in **The Paint in My**

Blood. Caniglia's creepy powerful art is at its best in **As Dead As Leaves**. European artist François Schuiten was unknown to me before **The Book of Schuiten** but I won't forget him quickly. The book features his non-comic work and is an eye-opener. Although some of Ilene Meyer's work has appeared on book covers, she is primarily a gallery painter of sumptuous colored surrealist art. **Paintings, Drawings, Perceptions** highlights her work in Meyerworld, her invented landscape.

The Best of Gahan Wilson should be automatically recommendable, but it should be a large slick-paper coffee-table book, not a cut-rate paperback. We'll recommend it anyway as a good collection (not his best) of his art, and hope he gets the volume he deserves soon.

We're recommending 19 novellas, the same as last year, 52 novelettes, down from 56, and 73 short stories, way up from 54 in 2003. I'll leave the rest of the short fiction commentary to others.

—Charles N. Brown

2004 SHORT FICTION STATISTICS by Mark R. Kelly

Statistics tell an optimistic picture again this year, despite the interruption in publication of one major magazine title, *Interzone*, with only three 2004-dated issues; the on-again off-again behavior of revived titles *Argosy* and *Amazing Stories*; and the seeming sparseness of really major anthologies. Short fiction in magazines (and webzines) came most reliably from the core set of venerable publications, *Analog*, *Asimov's*, *F&SF*, and *Realms of Fantasy*, the relative upstart *Andromeda Spaceways Inflight Magazine*, and online 'zines *Sci Fiction* and *Strange Horizons*. But there were nearly as many different titles of print and electronic publications seen by *Locus* magazine and/or *Locus Online* in 2004, 53, as there were in 2003 (54); and this year I added several webzines covered by *Locus* short fiction reviewers, among them *Ideomancer* and *Fortean Bureau*, to the overall totals, that were not included last year. Overall, I counted 914 stories in 2004 periodicals, compared to 1,003 in 2003, a difference which can be accounted for, despite pluses and minuses in other areas, by the 80 short-shorts published in '03 by *The Infinite Matrix*, the online 'zine that published only a single story in '04.

There were more anthologies with original stories in 2004 than in 2003, just as there were more in '03 than in '02, counting those I saw as well as others gleaned from this magazine's Books Received listings: 85, compared to 69 in '03 and 54 in '02. The trend in '04 was anonymously edited anthologies of erotic horror novellas, of which there were ten by my count, contributing to a total number of horror anthologies, about 30, that exceeds the number of anthologies with a focus on fantasy (about two dozen) or SF (also about two dozen, including alternate-history-themed books). The total number of stories from books, counting the 85 anthologies and a handful of author collections with significant original content, was higher than last year: 1,213 stories, compared to 1,023 in '03 and 892 in '02.

Overall totals: 2,127 stories published in 2004, up from 2,026 in 2003.

—Mark R. Kelly

YEAR IN REVIEW 2004 by Gary K. Wolfe

As I write this it must be shortly after the 15th anniversary of the fall of the Berlin Wall, and it occurs to me that there's a whole generation of college students for whom the mid-century's handiest metaphor retains about as much power as a pot of stale cream cheese. This is a loss for those genre-delimited SF and fantasy writers who still see themselves as sipping thin beer and gruel while waiting

for the day when they can get their hands on those Big Macs just over the wall (I shouldn't be writing this after skipping dinner), but in some ways 2004 seemed to promise measurable, if tentative, advances in the deghettoization process. Or at least a few chunks of wall could be found in the street.

The year began with a fantasy movie based on an actual fantasy book (and showing some respect to that book) not only nestling atop the box office receipts, but eventually corraling an unprecedented number of Oscars. Nor was the original **The Lord of the Rings** trilogy overlooked; again, it made its way to the top of various popular surveys (including German and Australian ones!) of the best fiction ever, or the best fiction of the century, or at least the best book whose title survey-responders could actually remember. In mid-year, another, entirely new fantasy novel – Susanna Clarke's **Jonathan Strange & Mr Norrell** – began to dominate the buzz at publishers' enclaves and finally spent several weeks on national bestseller lists, garnering rave reviews both in and out of genre. Another writer with genre roots, Karen Joy Fowler, successfully crossed into mainstream bestseller status with **The Jane Austen Book Club**, as did Neal Stephenson with the second *two* benchmarkable volumes of his Baroque Cycle trilogy. And of course Stephen King was already there, although this time with an ambitious conclusion to a complicated fantasy series, not an easy horror read. *PMLA*, the aging *doyenne* of American academic literary journals, devoted its first full issue to sometimes murky essays about SF, and Paul Allen's well-funded museum opened in Seattle, bringing another modicum of national attention (i.e., tourists) to the history and traditions of the field.

More fantasy movies dominated the summer blockbuster schedule (though this was hardly new, this year's batch seemed fairly imaginative), and even Ursula K. Le Guin's **Earthsea** tales came in for the Sci-Fi Channel treatment (though the bits of it I saw when periodically waking up looked a lot like Hogwarts or Middle-earth). Another canonical mainstream novelist, Philip Roth, turned to a familiar SF device with the bestselling and well-reviewed **The Plot Against America**, which in my view was a far more successful novel than the previous year's canonical-writer-does-SF, Margaret Atwood's **Oryx and Crake**. (For her part, Atwood hastened to explain, in that same issue of *PMLA* mentioned above, that she never meant any disrespect for SF in remarks she'd made earlier about that novel, but was merely trying to draw a distinction between SF and "speculative fiction." Roth, meanwhile, wrote in a *New York Times* piece that he had no literary models for writing alternate history, thus attesting to the continuing below-the-horizon status of even certified SF classics.) Younger writers clearly sympathetic to genre writing, such as Jonathan Lethem and Michael Chabon, made effective use of their official young turkdom commissions to open up dialogues, and Chabon produced not only a compelling Holmesian mystery novel, but a second volume of original tales by writers in genre cross-dress, **McSweeney's Enchanted Chamber of Astonishing Stories**. (The best pieces in it, though, were by genre-associated writers like King or Peter Straub.) Lethem, for his part, paid tribute to comics as well as SF in his late-season story collection **Men and Cartoons**. In many ways, things were looking up.

And yet beneath the fanfares, if you listened closely, you could also hear the gentle hiss of lines being drawn in the sand. If the 2003 National Book Awards ceremony had to listen to chastisements from honoree Stephen King about ignoring popular literature, the 2004 committee (chaired by Rick Moody, one of the more SF-savvy contributors to the first **McSweeney's**, and including King's



« Recommended Reading

pal Stewart O’Nan) seemed almost to answer him by nominating for its finalist list five virtually unknown novels, all by women living in New York, all of which numbered sales in the hundreds, all of which pointedly celebrated the scrimshaw delicacy of a certain variety of literary fiction; not even the Roth novel, with its SF premise, made the final cut. In England, Clarke’s **Jonathan Strange & Mr Norrell** did make it onto the Booker long list, but was dropped from the short list. David Mitchell’s ambitious **Cloud Atlas** even made the short list – but lost to another novel of far more traditional literary provenance. Some of the reviews of Mitchell’s novel commented that it was pretty fine, except for the bits that looked too much like SF. And the paranoid (and probably unverifiable) rumors continued that Doris Lessing’s continuing Nobel Prizelessness may have had something to do with her ventures into SF. I’m not aware of any major pieces by mainstream critics as radically dismissive of SF’s potential as 2003’s famous Sven Birkets claim, in a review of **Oryx and Croke**, that “science fiction will never be Literature,” but it’s probably only because I wasn’t looking.

So we ended the year, much as we had ended many earlier years, with most of the mainstream discussion of SF concepts centering on yet another frozen pizza of a Michael Crichton novel, while important books by far more original writers either ended up with small presses (Lucius Shepard, Sean Stewart, Eileen Gunn, Graham Joyce, James Morrow), or clumsily and inadequately marketed by major presses (Elizabeth Hand, Peter Straub), or split into series and packaged to look far more formulaic than they really were (Gene Wolfe). Even those writers who ventured successfully into Crichton thriller territory with novels that might have garnered similar degrees of public discussion seemed to come and go (though I suppose they did well enough for *genre* titles). The most violent and sensational of these was probably Paul McAuley’s delicious **White Devils**, which seemed to partake of the body-count school of thriller writing but contained real ideas of some complexity beneath its garish surface. Bruce Sterling’s **The Zenith Angle** could be counted as among the most thoughtful of the post 9/11 systems novels (and was very nearly a mainstream novel itself), while Kim Stanley Robinson’s **Forty Signs of Rain** had all the necessary earmarks of a serious political-ecology thriller, including both a fair amount of lecture notes, some solid characters, and a smashingly catastrophic climax – but perhaps not catastrophic enough to match the smashingly dumb ideas and pretty special effects of the year’s blockbuster “ecology” movie, **The Day After Tomorrow**. (There may be an object lesson here: how can you market a serious ecological novel to people who get their ideas of global warming from Dennis Quaid’s movie dialogue?)

In looking over *Locus*’s recommended list, I’m struck as I am every year with the number of titles I haven’t gotten around to yet, and thus my annual disclaimer that what I discuss here is what I *can* discuss, and what I recommend is only from what I know. Among SF novels, it seemed generally a stronger year for British titles, with not only the McAuley novel, but also accessible non-series titles from politically astute novelists Ken MacLeod (whose **Newton’s Wake** manages to be his funniest novel without forgoing his characteristic philosophical complexity) and Jon Courtenay Grimwood (whose **Stamping Butterflies** provides an excellent introduction to his work while extending the period of maturity that began with his “Arabesk” trilogy, which is finally making its way into print in the US) Geoff Ryman’s **Air** was a remarkably original take on information technology, with con-

siderable mainstream appeal, while Charles Stross continued to emerge as the most significant “new” (or at least newly prominent) British writer with the novels **Iron Sunrise**, **The Family Trade**, and the collection **The Atrocity Archives**, of which I read only the latter. Among British novelists who actually *are* new, one of the most promising is Karen Traviss, whose assured debut **City of Pearl** was followed by the somewhat less striking (but still fully competent) sequel **Crossing the Line**. Stephen Baxter’s **Exultant**, the second novel in his “Destiny’s Children” series, also seemed to me less compelling than last year’s **Coalescent**, in part because it moved more into familiar Baxter territory after the historical-novel adventurousness of the earlier title. Although not a new novel, M. John Harrison’s remarkable **The Course of the Heart**, having already achieved nearly classic status as one of the seminal works of just about every new movement in British speculative fiction, finally saw print in the United States.

British fantasy also saw two stunning debut novels, Susanna Clarke’s **Jonathan Strange & Mr Norrell** (perhaps the biggest “event” novel for all of fantastic literature this year, and deservedly so) and Steph Swainston’s **The Year of Our War**, each of which demonstrated in its own unique way that first-rate epic-scale fantasy need bear no relation whatsoever to the post-Tolkien template – although China Miéville has been demonstrating this for a few years now, and continued to do so with his most overtly political novel to date, **The Iron Council**. While there were strong story collections from Graham Joyce and Mary Gentle, the most exceptional story collection came from an Australian writer known for young adult fiction, Margo Lanagan (reviewed in this issue), whose brilliant but unclassifiable **Black Juice** consisted entirely of original stories.

American SF seemed to have something of a retrospective feel to it, not only because 2004 saw the collected stories of C.J. Cherryh, Eileen Gunn, and John Crowley (whose **Novelties & Souvenirs** is as much a part of the canon of the new fantastic in the US as M. John Harrison’s work is in the UK) and important retrospectives by John Varley, Lucius Shepard, Suzy McKee Charnas, and Jack Williamson (whose **Seventy-Five** was an impressive but impossible attempt to encapsulate SF’s longest career in a coffee-table book), but also because one of the most discussed titles of the year was a first novel – by Robert Heinlein! **For Us, The Living** may not be quite worth recommending, and very possibly should not even have seen print (both Heinlein and his widow Virginia had apparently hoped it had been lost), but it provides a way of rethinking how different SF history since the early 1940s might have been.

Another hard SF master, Joe Haldeman, also offered a tale with an oddly retro feel to it, although the clarity and precision of the storytelling in **Camouflage** lent it a distinctive flavor of something new – but then, Haldeman has always had a talent for treating SF tropes (in this case, two aliens surviving on earth through centuries, and arriving at opposite conclusions about humanity) as though he’d invented them. Yet a third master of hard SF, Greg Bear, turned away from SF altogether with the quite competent ghost story **Dead Lines**, executed with the same kind of logic and discipline he brings to his SF (and with a few SF gimmicks as well). Jack Dann (whom I persist in listing as an American author despite his choice of residence) recreated a subtly altered 1950s in his alternate-James Dean novel **The Rebel**, turning to an earlier era of American mythology for his subject matter. Tony Daniel’s **Superluminal**, a sequel to his earlier **Metaplanetary**, is worth recommending for the bravura of Daniel’s cosmic setting, if not for

the unity of his narrative. The most promising and original debut novel I saw in America, in 2003, was Mark Budz’s biopunk **Clade**, although – as with Traviss in England – the sequel **Croke** extended the ideas of the original without really showing us what else the author could do.

As in England, the year seemed to produce a higher proportion of first-rate fantasy works than SF, with several important writers producing novels that are among the strongest of their careers. Peter Straub’s **In the Night Room** was part sequel to last year’s **lost boy lost girl**, part serial killer thriller, but largely a bold rethinking of narrational space which easily qualifies as fantasy as much as horror, and is one of his most strikingly original novels to date. Elizabeth Hand’s gorgeously written and sensual myth-fantasy **Mortal Love** probably is her best novel, despite the growing iconic status of her earlier **Waking the Moon**. Sean Stewart’s **Perfect Circle** is a comic regional ghost story of surprising power, bringing together in a tight and elegantly constructed tale the narrative strengths he has demonstrated throughout his career. And Gene Wolfe’s **The Wizard Knight**, finally available in its entirety, is not only a complete reinventing of classic fantasy tropes but one of Wolfe’s most accessible novels (but without sacrificing the complexities of narrator reliability and unstated narrative elements that have long been characteristic of his best work). **Gifts**, Ursula K. Le Guin’s spare but moving young adult novel, was an elegantly realized chamber piece disguised as a young-adult novel – a field increasingly arbitrary and permeable in its boundaries. Another notable YA novel I saw this year was Scott Westerfeld’s **Midnighters: The Secret Hour**, the first in a very promising series.

The year was not a particularly strong one for anthologies, with the notable exception of the various “year’s best” series. For the first time in recent memory, the field (including SF, fantasy, and horror) yielded no fewer than seven such anthologies, not even counting the Nebula volume, which has become a kind of weirdly time-warped year’s best (the reasons for which are discussed in my review of the 2005 volume elsewhere in this issue). Dozois and Hartwell/Cramer remained reliable staples, but the Haber/Straub SF series also emerged as a very creditable alternative this year, with Straub’s own novella anthology helping to make up for some of the length constraints imposed by on the Haber/Straub volume. Kelly Link & Gavin Grant replaced Terri Windling on the fantasy half of **The Year’s Best Fantasy and Horror**, with Ellen Datlow continuing her superb editing of the horror half, and their sensibilities brought some changes and some improvements to that characteristically eclectic volume. The best original anthology I saw was Al Sarrantonio’s **Flights: Extreme Visions of Fantasy**, which, despite its bullhorn-on-the-streetcorner rhetoric, featured outstanding stories by Gene Wolfe, Kit Reed, Elizabeth Hand, Elizabeth Lynn, and several others. The best anthology for coming to terms with the last few decades of SF history was our own anthology, **The Locus Awards**. It may be self-serving to say so, but it would be coy not to.

Although *Locus* doesn’t have a formal category for this, a number of publishers over the years have deserved recognition for bringing into print – sometimes for the first time in English – earlier classics of science fiction, always a risky marketing proposition, but now more than ever, with library budget cuts shrinking the academic market. Two university presses in the US which have made particular efforts in this regard featured an eclectic mix of new titles this year, the most important of which was Albert Robida’s oft-cited but seldom-read 1882 classic **The Twentieth Century**, newly translated and reprinted in Wesleyan University Press’s “Early

Classics of Science Fiction" series. An almost equally important Wesleyan discovery was Émile Souvestre's sprightly 1846 satire **The World As It Shall Be**, translated into English for the first time. Other Wesleyan titles included Stapledon's **Star Maker**, Merritt's **The Moon Pool**, a new edition of Delany's **Stars in My Pocket Like Grains of Sand** (obviously not one of their "early classics," but part of a worthwhile program of reprinting Delany), and critical studies by Warren Wagar on H.G. Wells, Peter Fitting on subterranean worlds in fiction, and Jeffrey Allen Tucker on Delany. The University of Nebraska Press's Frontiers of Imagination series has focused mostly on 20th-century works, but this year they also reached into SF ur-history with Ludwig Holberg's **The Journey of Niels Klim to the World Underground**; their other significant reprints included Philip Wylie's **Gladiator** and **The Disappearance**, H.G. Wells's **The Croquet Player**, and – certainly the most populist academic reprint of all – Edgar Rice Burroughs's **Lost on Venus**. Both series deserve wider attention and, I would guess, wider sales than they have so far received. I saw very few other university press books on SF, and of the ones I saw M. Elizabeth Ginway's **Brazilian Science Fiction** probably did the most to add to our understanding of SF as a multicultural phenomenon.

Although I didn't see a good deal of non-fiction, the most interesting critical book to come my way was Damien Broderick's collection **x, y, z, t: Dimensions of Science Fiction**, which revealed both a reader's joy and a scholar's sensibility despite being packaged to appear more unified than it actually was. Ursula K. Le Guin's **The Wave in the Mind: Talks and Essays on the Writer, the Reader, and the Imagination** for the most part didn't deal much with SF or fantasy, but whatever Le Guin says about writing is worth reading. There were only a handful of single-author critical studies, two of which were about Gene Wolfe (**Attending Daedalus: Gene Wolfe, Artifice and the Reader**, Peter Wright; **Solar Labyrinth: Exploring Gene Wolfe's Book of the New Sun**, Robert Borski), both of which focused almost entirely on **The Book of the New Sun**; by now Wolfe could understandably be wondering if academics are ever going to read anything else he's written. I didn't see Bev Vincent's book on King's **Dark Tower** series, Ed Carmien's on C.J. Cherryh, or Jonathan R. Eller & William F. Touponce's on Bradbury. In general (with the exception of the Cherryh book, part of the resurrected Borgo line), one could conclude that the approved list of authors for academic study has not advanced much beyond past years, and that the number of unexamined but major writers in the field continues to grow.

In general, I'm as skeptical of "best" lists as I am of awards ballots, since they compel us to consign writers and books to categories and to overlook as second best books that might be the best in any other year. Is Susanna Clarke's **Jonathan Strange & Mr Norrell** the best fantasy novel of the year, or merely the best first novel? The same might be said of the other likely contender, Steph Swainston's **The Year of Our War**. So instead of arbitrary qualitative rankings, this year I've decided to end with a list of books which, for whatever reason, I've tried to persuade other people to read (keeping in mind that not everyone I talk to is an SF reader). Both Clarke and Swainston would be on that list, as would Elizabeth Hand's **Mortal Love**, Sean Stewart's **Perfect Circle**, Peter Straub's **In the Night Room**, Gene Wolfe's **The Wizard Knight**, Joe Haldeman's **Camouflage**, Paul McAuley's **White Devils**, Jon Courtenay Grimwood's **Stamping Butterflies**, Margo Lanagan's **Black Juice**, Eileen

Gunn's **Stable Strategies and Others**, and John Crowley's **Novelties & Souvenirs**. I don't know if each of these is best in show, but none will come back to bite you if you foist them off on bright friends.

—Gary K. Wolfe

2004: COMBINATIONS & CONTRADICTIONS by Faren C. Miller

While the official Recommended List in this issue looks like a kind of consensus, as always it's a patchwork of individual opinions and reading experiences, no two quite alike. Here's my piece of that patchwork.

The debate over labels for Weird, Slipstream, etc. so prevalent last year seems to have died down, perhaps because whatever-it-is has been assimilated enough into genre fiction that it no longer needs a name. I did see plenty of admirable strangeness, but also an unusual number of hybrids where SF and fantasy meet without altogether merging, as well as some books where the "wolf" of profoundly adult themes emerges from the "sheep's clothing" of YA. Another sign of the times seems to be works that move between decades and modes with no fanfare, as the past or present naturally evolves into the future without the open surrealism of the Weird or the full set of tropes that commonly distinguish SF.

The most notable examples of this last were two SF novels that made it into my personal Top Five, **Life** by Gwyneth Jones (an interplay of scientific theories, character studies, and hints of the supernatural in future Indonesia) and **Cloud Atlas** by David Mitchell (an astonishing Chinese box of supposedly unconnected tales from many earthly eras). Aside from them, my other picks from the *Locus* list in this category are a disparate bunch that roam all over time and space: Cory Doctorow's neo-cyberpunk USA in **Eastern Standard Tribe**, Ian McDonald's appropriately vast and complex take on future India in **River of Gods**, and Rudy Rucker's wild hybrid of far-future SF and what *seems* like YA fantasy in **Frek and the Elixir**. To those I would add another SF/F hybrid, Jim Grimsley's **The Ordinary** (Tor), as daring and almost as much of an improbable success as the Rucker. There's a vein of the fantastic in nearly all these books, a willingness to play with tropes that often extends to experiments in narrative structure. Compared with even the most devious of the genre's Old Masters, these writers constitute a new breed – but while they may like to challenge the reader, they're quite capable of telling a ripping good yarn.

I didn't see enough of the SF list to offer a real overview, but it was an excellent year for many types of fantasy. Elizabeth Hand's **Mortal Love** may be the closest counterpart to Gwyneth Jones's shifts between eras, moods, and styles in **Life**; it's a deeply unconventional tale where haunted romanticism makes it nearly into the modern era. Small Beer Press gave us two writers who deserve acclaim (and wider recognition) for the way they temper the bizarre with grittily realistic Americana, raw yet complex, Sean Stewart in **Perfect Circle** and Jennifer Stevenson in first novel **Trash Sex Magic** – both went straight into my Top 5. (Wylene Dunbar's **My Life with Corpses** (Harcourt) also deserves mention in this loose subcategory, though it isn't as striking.)

Two of the big names in horror were in good form: Stephen King brought the **Dark Tower** septet to a moving conclusion with two volumes that combine elements of the modern, epic, metafictional, and metaphysical, while Peter Straub's **In the Night Room** was a more intimate metafiction. In comparatively straightforward epic fantasy, the most welcome trend appears to be a rejection of overblown pomp and tired cliché in favor of a stripped-down leanness with its own kind of gritty realism. **The Last Light of the Sun** by Guy Gavriel

Kay and **Dragon's Treasure** by Elizabeth Lynn both do this, and I'd add two other books: Judith Marillier's trilogy-concluding **Foxmask** (Tor) and the excellent first novel **Firethorn** by Sarah Micklem (Scribner).

Humorous fantasy still manages to thrive, largely thanks to Terry Pratchett – **Going Postal** is yet another Discworld gem. I also urge you to check out the underrated comic genius of Andrew Fox in **Bride of the Fat White Vampire** (Del Rey), a delightful sequel to last year's **Fat White Vampire Blues**. And, although Christopher Moore's **The Stupidest Angel** is more of an irreverent holiday treat than a full-blown exercise in the fantastic like his earlier novels, he can be as sophisticated a trickster as Pratchett.

First novels? What a year! I've already mentioned Susanna Clarke, Jennifer Stevenson, and Sarah Micklem. Minister Faust, Oisín McGann, and Karen Traviss also had fine debuts. Thomas Wheeler's **The Arcanum** – another SF/fantasy hybrid that *works*. Meanwhile, the good collections just keep on coming. Margo Lanagan's **Black Juice** arrived just in time to complete my Top 5 and blow away the competition, but Ian MacLeod, James Morrow, Lucius Shepard, Jeff VanderMeer, Liz Williams and Gene Wolfe also had excellent compilations. I would add John M. Ford's **Heat of Fusion** (Tor), which includes both stories and poetry but certainly didn't alienate *me* with its variety.

As noted above, some of the ostensibly young-adult books this time have a very mature force – both **Frek and the Elixir** and **Black Juice** should appeal most to readers who can legally drink hard liquor. That doesn't mean the works that remain on the YA list are dumbed- or watered-down; they're just more appropriate for bright teens and precocious tweens. Horror and offbeat humor mingle in both the text and the illustrations of Clive Barker's **Abarat books** (the new one a potential classic), while some stories in anthology **The Faery Reel** can be as dark as the Brothers Grimm. Ursula K. Le Guin and Terry Pratchett still write superbly for younger readers – in their very different ways – and both Scott Westerfeld and Kenneth Oppel contributed fine books as well.

In the other categories, the only non-fiction book I saw was **The Road to the Dark Tower** by Bev Vincent (an excellent and maybe even vital guide to King's grand opus).

One last thought: Every year, more and more of the best work seems to gravitate to the small press; in 2004, neither well-known and respected writers like Gwyneth Jones and Sean Stewart nor talented newcomers like Nick Mamatas and Jennifer Stevenson could tempt the big houses to buy some high-quality work. On the other hand, 2004 was unusual for two books that did find a place amid the well-publicized (and well-reviewed) literary mainstream. David Mitchell's **Cloud Atlas** reached us after it had already received widespread attention elsewhere, but its science-fictional aspect proved to be more crucial than expected and I loved the whole thing. Susanna Clarke's **Jonathan Strange & Mr Norrell** arrived with an even bigger splash – astonishing for a first novel that challenges the reader with both its length and its multitude of footnotes – but succeeds as a genre work as well. And that's the most contradictory aspect of the previous year in publishing. I have no idea what it portends for the future!

My Top 5 (alphabetical by author):

Life, Gwyneth Jones

Black Juice, Margo Lanagan

Cloud Atlas, David Mitchell

Trash Sex Magic, Jennifer Stevenson

Perfect Circle, Sean Stewart

—Faren Miller



Recommended Reading

2004: A CONSTANT READER RESPONDS TO THE YEAR THAT WAS

by Jonathan Strahan

I read fewer books in 2004 than in any other year for more than a decade: there are major novels I didn't see, couldn't find time for, or simply wasn't interested in, books that made it onto the *Locus* final recommended reading list. On the other hand, I read more short fiction in 2004 than in any other year of my life, and I have some definite opinions on what I read. Before that, though, I should mention the three anthologies I worked on that were published in 2004. It was a pleasure to help compile **The Locus Awards and Science Fiction: Best of 2003**, and to edit **Best Short Novels: 2004**, and I'm flattered my colleagues feel they belong on this list. While I'm proud of all three books, were it my choice I wouldn't include them for the simple reason that I work directly on preparing *Locus*'s final Recommended Reading list, but I was overruled.

There is little doubt in my mind that science fiction is at a crossroads, looking for ways to rejuvenate and redefine itself. Four novels published in 2004, despite some failings, grabbed the bit between their teeth, and tried to come to terms with what SF should be doing *next*. The best of those books, and easily the best SF novel I read all year, was Geoff Ryman's **Air: or Have Not Have**. Ryman had already set the bar for excellence with earlier novels **The Child Garden** and **Was**, but **Air** is his masterwork. It tells of the impact of information technologies on the so-called Third World. Its novelistic virtues are considerable – Ryman puts real people in real situations in a way that is utterly convincing – but just as impressively he is attempting to come to terms with the future the world we live in might face. This is fiction about the Way the Future Might Be, not the Way the Future Was. Not quite as impressive, but almost equally important, Kim Stanley Robinson's **Forty Signs of Rain** is a passionately involved piece of ecological activism dressed up as a technothriller. The thriller elements about the impact of global warming are good enough, but its real strength lies in the fervor behind the message it delivers, probably the most ardent attempt in 30 years by a major SF writer to change the world he lives in (for a moment, it felt like the '60s). Bruce Sterling has been moving further and further away from the SF of **Schismatrix** over the past years, and reached some kind of a turning point with **The Zenith Angle**. In many ways a lousy novel – it takes almost no interest in character and reads like it was plotted by someone suffering from Asperger's – **The Zenith Angle** is a terrific book. It firmly and convincingly grasps important questions about information security, our dependency on information technology, and how Western society is actually constructed in a way that is breathtaking. Urgent, intelligent, it is essential. And then there is Gwyneth Jones's **Life**. In amongst spinning tales of her Rock 'n' Roll Reich Jones found time to produce an engrossing novel of gender, sex, and biochemistry that runs perilously close to the mainstream (it arguably should have been a mainstream novel), but also shows that if SF is about real tomorrows, then it's more about sex and gender than cute tech toys.

While those four books are the most important SF novels of 2004, they aren't the only ones I enjoyed. Cory Doctorow, who arguably could stand amongst the company mentioned above, delivered a thoroughly entertaining yarn about cultural drift, information sharing, and circadian rhythms in **Eastern Standard Tribe** which is totally of the now, while his sometime collaborator, Charles Stross, delivered two novels of interest, **Iron Sunrise** and **The Family Trade**. Follow-on

from **Singularity Sky**, **Iron Sunrise** is a smart, lean space opera filled with things interesting and strange. While it has some real flaws, it is also the most fun I had between the pages of a SF novel all year. **The Family Trade**, on the other hand, is an action-filled confection, combining SF and fantasy in a book that echoes Zelazny's *Amber* novels. I was remarkably impressed with Jon Courtenay Grimwood's **Stamping Butterflies**, which manages to intermingle the tale of a presidential assassin in a Marrakech jail in the '70s and with the story of the emperor of a galactic civilization 4,000 years in the future. Strong, startling, and humane, it is a must read. I also liked Ken Macleod's **Newton's Wake** which seems to distill the concerns of his earlier novels into one neat, concise book, and Paul Di Filippo's **Spondulix** (which also is enormous fun).

While I have a notion of what may be happening in SF, the year in fantasy seemed much less clear. There is little doubt that we're experiencing a golden age for fantasy novels, and I take perverse pleasure that few of the best are parts of series, but I'm still working on understanding what's actually happening. The best fantasy novel of 2004 was Gene Wolfe's impressive tale of honor, chivalry, and all that stuff, **The Wizard Knight**. Engrossing, delightful, and disconcertingly accessible, it takes the tropes of fantasy and makes them new. Patricia A. McKillip has been mining similar territory, in her own miniaturist romantic way, for some years now, and **Alphabet of Thorn** was one of the delights of the year. Filled with love, war, conquest, and words of power, it confirms again her place as one of the best fantasists working today. My favorite fantasy of the year, and my favorite novel of the year, though, was Sean Stewart's **Perfect Circle**. A tale of family, failings, ghosts, and personal darknesses; it is utterly engaging and should be the first book you pick up after reading this essay.

The biggest book I read in 2004 was both a fantasy and the best first novel of the year. Susanna Clarke had published a handful of well-regarded short stories, all of which clearly spelt out the territory that her debut novel **Jonathan Strange & Mr Norrell** would take. Melding magic and magicians with the stuff of Jane Austen, it is a big, roomy, and strangely simple novel. While it takes forever to get about its business, and seems to never be in a hurry to do what it has to until it is almost over, it is nonetheless engrossing. Clarke can write and, even with its flaws, **Jonathan Strange & Mr Norrell** is a considerable achievement. Even though Terry Pratchett has an enormous readership, he remains critically under-regarded. Pratchett published two top-notch novels in 2004. **Going Postal** is a major new Discworld novel that brings his mordantly humorous worldview to the stuff of bureaucracy and emphasizes that freedom of choice should be tempered by an awareness of consequences. Equally impressive, the second Tiffany Aching novel **A Hat Full of Sky** is touching, funny, perceptive, and wonderful. Pratchett is a treasure.

I was unexpectedly impressed by Clive Barker's **Abarat: Days of Magic, Nights of War**. While I felt that its predecessor, **Abarat**, relied overly on Barker's illustrations for effect, this is a convincingly weird piece of fantasy that suggests Barker really is on to something. I look forward to heading back to the Islands once more. Charles de Lint had his best year in a long time, delivering two strong books. Novella **Medicine Road** is a sequel to **Seven Wild Sisters**, but is a better, more magical, book, while YA ghost story **The Blue Girl** – it was a good year for ghost stories for some reason – is his best book in years. The best YA novel I read this year, though, was Scott Westerfeld's **Midnighters: The Secret Hour**, which is filled with the kind of secret moments and unexpected magics that teenagers

dream of, or at least I did. I'd also recommend Sean Williams's deceptive and interesting **The Crooked Letter**; Guy Gavriel Kay's **The Last Light of the Sun** – the finest epic fantasist working today showing his many strengths; and Peter Straub's **In the Night Room**, which inverts last year's **lost boy lost girl** and ends up being the year's most disturbing novel.

If Susanna Clarke's **Jonathan Strange & Mr Norrell** was the biggest first novel I saw all year, it certainly wasn't the only good one. The other standout, Steph Swainston's remarkable **The Year of Our War**, refuses to commit to being SF or fantasy, and delivers a triumph of treachery and heroism. The funniest first novel of the year, and one that deserved much more attention than it got, was Leslie What's delightful **Olympic Games**, which deliciously brings Zeus and Hera into the modern era via Thorne Smith. Others that stood out were John Birmingham's perceptive **Weapons of Choice**, Minister Faust's goofily titled and goofily executed **The Coyote Kings of the Space-Age Bachelor Pad**, and Jennifer Stevenson's earthily sexy **Trash Sex Magic**.

And that leaves only one thing to do. Each year I've nominated my top five or so books of year. This year, something a little different. First, my top five novels of the year:

Perfect Circle, Sean Stewart

Air, Geoff Ryman

The Wizard Knight, Gene Wolfe

Alphabet of Thorn, Patricia A. McKillip

Going Postal, Terry Pratchett

Millions of words of original short fiction were published in 2004 and, while the gnomes of Geneva may have puzzled over the vagaries of ink-dots vs. phosphor-dots, what constituted "publication" and so on and so forth, the seething, swirling conversation that is genre fiction went on regardless. There were books of stories published that were thick as your arm, wafer-thin chapbooks, and websites both major and minor. All of them counted, and if those of us in the Taxonomy & Taxidermy Dept. wondered what was going on – was SF blending with fantasy *here*, or is that a new movement *there* (or simply an old motion?) – for readers it was a grand time. But what *kind* of time was it? Well, the thing that struck me while reading hundreds of short stories was that genre fiction is both healthy and in an enormous state of flux. There wasn't a lot of strong traditional short SF that stood out, but there was a lot of good SF that added elements of this or that to the mix, and a lot of fiction that was fantasy, or fantasy and a bit of this or a bit of that.

That said, the best SF story I saw all year was Christopher Rowe's extraordinary novelette, "The Voluntary State". Set in a dystopian near future Kentucky, it takes the same kind of biotech and cyberstuff that Kathleen Ann Goonan played with in **Queen City Jazz** and creates the kind of dislocating tale that is what the best SF is all about (although nothing like it, reading "The Voluntary State" was not unlike reading "Scanners Live in Vain" for the first time – you were either jazzed or mystified). It was the best story on Ellen Datlow's *Sci Fiction* website, which had its best year yet and is clearly one of the top three magazines in the field today (and yes, it really should be counted as an SF magazine). The SF story that stayed with me the most this year, though, was Jeff VanderMeer's quite wonderful "Three Days in a Border Town", about a search for a mythical ambulatory city set against the far-future backdrop of VanderMeer's **Veniss Underground**. It's hauntingly ethereal. Relative newcomer Paolo Bacigalupi delivered two impressive novelettes, the disturbingly effective "The People of Sand and Slag", and the *Dune*-like "The Pasho", while Daniel Abraham published a small handful of

excellent short SF stories, the best of which, "Flat Diane", takes schoolkid's "Flat Stanley" project and turns it into something dark and disturbing, though the spy-game hugger-mugger of "Leviathan Wept" is also impressive. Bradley Denton has published relatively few stories of late, but his novella "Sergeant Chip", about an augmented dog serving in a future military campaign, ranks amongst the best of 2004, as do John Kessel's "The Baum Plan for Financial Independence" and David Moles's "The Third Party". Eleanor Amason, who has been cruelly overlooked (a book collecting her best short fiction is long overdue), published an excellent new Hwarhath story "The Garden", while Michael Flynn's "The Clapping Hands of God" was one of the two best stories published in *Analog*, SF's most traditional of venues. Several worthwhile stories appeared in odd places that were easy to overlook. M. John Harrison's "tourism", a tour de force piece of SF set in his **Light** universe, was published as a promotional item by Amazon.com. Cory Doctorow's "Anda's Game", an alternate take on Orson Scott Card's "Ender's Game", was at *Salon.com*, and Vernor Vinge offered up a solid piece of his upcoming novel in "Sympathetic Serendipity" at *IEEE Spectrum Online*.

Three writers deserve special mention here. The ever-prolific Charles Stross completed his Accelerando cycle with "Elector" and "Survivor" (*Asimov's*), surely one of the most inventive and energetic SF story cycles ever published, delivered two entertaining collaborations with Cory Doctorow, and also managed a highly entertaining sequel to his Lovcraftian spy novel with "The Concrete Jungle". Stephen Baxter, who has been working towards the end of his Xeelee cycle, had a strong year. Weird hard SF "PeriAndry's Quest" is a romance set on a world where time changes the higher up you live on the cliff-like world, while Xeelee novella **Mayflower II** is one of the major novellas of the year and an important addition to the generation starship oeuvre. James Patrick Kelly had one of the best years of his career, publishing strong novella "The Wreck of the *Godspeed*", hardboiled far-future novelette "Men Are Trouble", and dark SFnal Christmas tale "The Best Christmas Ever".

No writer dominated the scene the way Lucius Shepard did in 2003, though several writers made a good try. Gene Wolfe published no fewer than nine new stories, four of which made our final lists. Of those, SF story "The Lost Pilgrim", about a far-future traveler journeying back in time to voyage on the *Argo* was possibly the best, though fantasies "The Little Stranger" and "Golden City Far" were first-rate, and stand as further evidence of Wolfe's current interest in the stuff of fantasy. Robert Reed, the writer who probably appears most regularly in the majors, published 11 stories, three of which made our list. The best of them is fantasy novelette "The Dragons of Summer Gulch", about disreputable folk fighting over commercially desirable dragon remains, but "Opal Ball" and "A Plague of Life" are also worth seeking out. Charles Coleman Finlay published half a dozen stories during the year, and I was most taken with "After the Gaud Chrysalis" and "The Seal Hunter"; Carol Emshwiller had another extraordinary year, with two excellent tales, "All of Us Can Almost..." and "Gliders Though They Be"; and Walter Jon Williams published a number of good long SF stories; the best was "The Tang Dynasty Underwater Pyramid".

The best fantasy story of 2004 was Margo Lanagan's extraordinary "Singing My Sister Down" from her collection **Black Juice**. The best story in the best collection of the year, it's about a tribal family forced to witness a sentence carried out on a loved one. My favorite story of the year, though, was Kelly Link's delightful "The Faery Handbag". This affectionate story of an eccentric

grandmother who keeps her village in her handbag is beautifully written and touches on everything I love about fantasy. Relative newcomer M. Rickert has published some fine stories of late, but her "Cold Fires" is her best work yet, and deserves to be ranked among the year's best. This subtly moving tale intertwines two tales of love, romance, and magic. Fellow newcomer Theodora Goss also had an excellent year. Her "The Wings of Meister Wilhelm" and "Miss Emily Gray" are both beautifully constructed, haunting tales, though I preferred "Wings" somewhat.

It was impossible to overlook Jeffrey Ford, who had three outstanding stories published. "A Night at the Tropics" and "Jupiter's Skull" are both first-rank, but I especially loved "The Annals of Eelin-Ok", about the tragic, short lives of faeries that live only in the moments between a child finishing building a sand castle at the beach and its destruction by incoming tides. Almost perfect. The ever-versatile Neil Gaiman plays games with gothic stuff in the very funny "Forbidden Brides of the Faceless Slaves in the Nameless House of the Night of Dread Desire" and interestingly works out his frustrations with C.S. Lewis in Narnia tale "The Problem With Susan". Kelly Link's masterful "Stone Animals" is probably the best ghost story I read all year, though Tim Powers's fine novelette "Pat Moore" is a strong contender. China Miéville wrote my favorite piece of gentle weirdness in "Reports of Certain Events in London", though I was also taken by the sheer weirdness of Joyce Carol Oates's "The Fabled Light House at Vina Del Mar". *Locus* staffer Tim Pratt has developed into one of our most interesting new short story writers, something evidenced by his Campbell nomination this year. Short story "Life in Stone" is a powerful take on the dangers of long life and the failings of memory, and is close to his best story to date. It deserves a wider audience. The best traditional fantasy story I saw was Elizabeth A. Lynn's masterpiece of economy, "The Silver Dragon", which elegantly manages to cover the ground of an entire epic fantasy about dragons, transformation, and romantic love in a single novelette, though I did very much like Deborah Roggie's equally traditional "The Enchanted Trousseau". I also enjoyed Terry Dowling's "Clownette", Simon Brown's "Water Babies", Richard Butner's "The Wounded", and Michael Swanwick's "The Word that Sings the Scythe".

There were some outstanding long fantasy stories. Gregory Feeley's "Arabian Wine", about coffee imports to Europe, is probably the fantasy novella of the year, though Ian McDowell's pirate fantasy "Under the Flag of Night", Patricia A. McKillip's gentle romance "The Gorgon in the Cupboard", and Peter S. Beagle's fine "Quarry" were all outstanding.

I'd be remiss not mention a few stories that didn't quite fit elsewhere. I couldn't see a way to count Stephen King's excellent novelette "Lisey and the Madman" as a genre story, but it was one of the best things I've seen from him in some time, and certain to be of interest to genre readers. Michael Swanwick's short story "The Last Geek" also wasn't really genre, but is an almost perfect gem of a tale about the last of the carnival geeks lecturing to university students. My favorite borderline story though, and probably the biggest cheat on this list, is Lewis Shiner's "Perfidia". It's been some years since we saw any new fiction from Shiner, and this haunting novelette about a modern day researcher uncovering a lost final recording by Glenn Miller is more secret history than anything else, but it's totally essential and I wish I could have shoehorned it into one of my Year's Best collections.

While the simplest way to get hold of excellent short fiction is in the various Year's Best annuals,

a number of other books really stood out. The best original anthology of any kind this year is Ellen Datlow & Terri Windling's **The Faery Reel: Tales from the Twilight Realm**. Unlike the also-worthwhile **Flights: Extreme Visions of Fantasy** from Al Sarrantonio, it has a handful of excellent stories (see the Link and Ford stories mentioned above, for example), some very strong ones and no real duds. It would be my pick for the World Fantasy Award this year. The urgent need for SF to explore new directions was evident in Robert Silverberg's **Between Worlds**, the best SF anthology of the year, which contained six strong novellas, most of which could have been written 30 years ago. Gregory Benford's **Microcosms**, which featured strong short stories by Stephen Baxter and Pamela Sargent, was also worthwhile. Deborah Layne & Jay Lake's **Polyphony 4** was the best of the slipstream anthologies, though **All-Star Zeppelin Adventure Stories** was fun. As mentioned above, the best short story collection of the year was Margo Lanagan's **Black Juice**, but I'd strongly recommend Lucius Shepard's fine, if somewhat overstuffed, **Trujillo and Other Stories**, and Jeff VanderMeer's excellent **Secret Life**. The best retrospectives were John Crowley's **Novelties and Souvenirs**, John Varley's **The John Varley Reader**, and Robert Silverberg's **Phases of the Moon**. Numerous chapbooks and pamphlets were published during the year, and two of them were essential: Richard Butner's **Horses Blow Up Dog City and Other Stories** collected the best early stories from this interesting writer ("The Rules of Gambling" stands out), and Theodora Goss's **The Rose in Twelve Petals & Other Stories** gathered together a number of poems and short fantasies from a writer with the potential to be one of our best.

As this highly personal, far-too-long-but-still-too-short overview makes clear (I hope), there was a lot of interesting short fiction published in a lot of different places. It was almost impossible to keep up, and I know I've overlooked mentioning worthwhile fiction, but I think any reader would have found something that would delight. And now, finally, to my personal Top 10 of the year, along with a little cheat. Herewith, a Top 10 Stories (in alphabetical order by author) and my Top 2 Books of short fiction. Enjoy!

Top 2 Books

Black Juice, Margo Lanagan
The Faery Reel: Tales from the Twilight Realm, Ellen Datlow & Terri Windling, eds.

Top 10 Stories

Bradley Denton, "Sergeant Chip"
Jeffrey Ford, "A Night at the Tropics"
Margo Lanagan, "Singing My Sister Down"
Kelly Link, "The Faery Handbag"
Elizabeth A. Lynn, "The Silver Dragon"
M. Rickert, "Cold Fires"
Christopher Rowe, "The Voluntary State"
Lewis Shiner, "Perfidia"
Michael Swanwick, "The Last Geek"
Jeff VanderMeer, "Three Days in a Border Town"
—Jonathan Strahan

The following stories received five or more recommendations, and constitute our "best of the best" list: "Leviathan Wept", Daniel Abraham; "The Garden", Eleanor Amason; "Quarry", Peter S. Beagle; "The Fear Gun", Judith Berman; "A Night in the Tropics", Jeffrey Ford; "Men Are Trouble", James Patrick Kelly; "Under the Flag of Night", Ian McDowell; "Pat Moore", Tim Powers; "Cold Fires", M. Rickert; "The Voluntary State", Christopher Rowe; "The Word that Sings the Scythe", Michael Swanwick; "The Lost Pilgrim", Gene Wolfe.



« Recommended Reading

BIG FUN AND OTHER AMUSEMENTS by Russell Letson

The annual meeting will please come to order.

Old Business: Not enough time again this year; more good books than I could get to; really enjoyed everything I did manage to read; still haven't finished writing my own book; et tediously familiar cetera. You've heard all the traditional disclaimers and whining a dozen times or more.

New Business: 16 of the 20 2004 titles I reviewed between January 2004 and this month were series entries (wait, shouldn't that be in Old Business?), and I'm not sure whether this says more about science-fiction book-biz conditions or my reading habits. I suppose if I had pursued more first novels, I would be seen to be expanding my horizons, but the new stuff would have to get in line behind books that I wish I'd been able to read from Greg Bear, Joe Haldeman, Paul McAuley, Kim Stanley Robinson, and Bruce Sterling. Life, as we keep discovering, is too short.

The first novelist I did read turned out to be a real keeper. Karen Traviss produced *two* volumes of a series about multi-species cultural collisions and very close encounters with the Other. (She also produced a *Star Wars* novel that I consider off my beat). I've already compared Traviss to Neal Asher, Eleanor Arnason, C.J. Cherryh, Nancy Kress, and Ursula K. Le Guin, and if that's not enough to send you looking for *City of Pearl* and *Crossing the Line*, you're reading the wrong reviewer.

Everything else I read, I was fairly sure of liking before I even saw the proofs. That might make me less than adventurous, but see comment re: Life, above. Among these, I suppose Neal Stephenson deserves the biggest accolade, only partly for producing the physically-heaviest objects. The second and third volumes of the Baroque Cycle, *The Confusion* and *The System of the World*, come in at more than 800 pages apiece, and aside from a nagging, extra-literary anxiety about meeting my deadlines, their length and complexity were never an issue. In fact, Stephenson is one of the few writers in or out of our field (and he seems to be both simultaneously) whose scope of vision, inventiveness, and writing chops justify the doorstep mass of his output. I don't care whether it's "really" SF or fantasy or just a twisted, postmodern historical saga, it's hugely enjoyable in every way that fiction should be.

Come to think of it, my particular 2004 might turn out to be the Year of Big. There certainly were enough Big Idea-Widescreen Adventures: Neal Asher's *Cowl*, Ken MacLeod's *Newton's Wake*, Larry Niven's *Ringworld's Children*, Charles Stross's *Iron Sunrise* (paradoxically downsized to near-chamber proportions), Wil McCarthy's *Lost in Transmission*, and Sean Williams & Shane Dix's *Heirs of Earth* careened around space-time, spraying magical technology in all directions, often with substantial helpings of post-humanity and creepy-alien menace. In the middle of writing this essay, some online acquaintances were wondering where the Good Old Stuff had gone, and all I had to do was cut and paste that list of titles, along with the now-familiar suggestion that we may be in another Golden Age (*pace* my colleagues in other venues who have more postmodern yearnings for the genre).

Nancy Kress has a knack for taking Big and making it intimate as well as immediate. The issues in *Crucible* are certainly world-shaking, but Kress's art is in drilling down to the moral core of alien encounters or miraculous technologies, and into the human heart as well. Jack McDevitt can make Big positively cozy, as demonstrated by *Polaris*, which is more cold-case murder mystery than space adventure. And Allen Steele knows all about the

big, cold universe, but the scale of *Coyote Rising* is merely planetary, though when you're afoot, that provides plenty of room for a colonial-revolt story with a cast of normal-scale humans solving human-scale problems.

Another physically as well as conceptually big book this year was the career-summarizing *The John Varley Reader*, which I venture to suggest belongs in every SF library. Varley's kind of Big addresses the apparently endless possibilities open to a technologically and emotionally liberated humankind, which makes him a literary godfather to several of my other favorite writers. Larry Niven is another godfather of this varied family, and if I had really short hair, a lip beard, and an all-black wardrobe, I might think that *Ringworld's Children* is, like, so 20th-Century. But I'm an old fart who was around when a ringworld was a hot new idea, and I think this chapter of the cycle holds its own pretty well among its upstart descendants. And speaking of old farts, two of our most senior surviving writers turned in books that retain their unmistakable voices. Both Frederik Pohl's *The Boy Who Would Live Forever* and Jack Vance's *Lurulu* are loose-jointed, episodic tours of well-established territories, and I'll happily listen to these geezers as long as they care to keep talking. Then there's the Old Man himself. Heinlein's lost first novel, *For Us, The Living*, is at the other end of the career arc, a failed novel that shows much of what would emerge just a few years down the line. Still, I'm glad to have read it.

Other Business (that is, the inevitable category-defying items): Sean McMullen's science-fantasy *Glass Dragons* isn't quite Big, but it does echo some of the motifs of transformation and post-humanity that often accompany its straight-SF cousins. Charles Stross's *The Family Trade* switches from the horizontal expanses of space opera to the verticals of parallel worlds, but retains his gift of exhaustive and exuberant exploitation of all aspects of its milieu. And John Barnes's *Gaudeamus* goes here because he made his book uncategorizable (a *roman à clef*? a weird detective-thriller? an Area 51 comedy? a mock-schlock men's adventure?) on purpose. (See my review elsewhere in this issue for an elaboration of my mystification and why I like it anyway.)

As usual, I recommend all these books, after all they survived and even thrived in the miserably crowded environment of my reading schedule. If constrained to choose a subset, I would offer the dozen below.

Cowl, Neal Asher
Crucible, Nancy Kress
Newton's Wake, Ken MacLeod
Lost in Transmission, Wil McCarthy
The Confusion and The System of the World,
 Neal Stephenson
Iron Sunrise, Charles Stross
The Family Trade, Charles Stross
City of Pearl, Karen Traviss
Crossing the Line, Karen Traviss
Lurulu, Jack Vance
The John Varley Reader, John Varley
 — Russell Letson

RECOMMENDED READING by Gardner Dozois

It wasn't a bad year overall for original anthologies, with one major SF and one major fantasy anthology; as for the rest of this year's anthologies, most may have contained only a few really good stories apiece, but there were a lot of them published, especially in SF, an encouraging sign.

The best original SF anthology of the year was undoubtedly *Between Worlds*, edited by Robert Silverberg, a collection of six original novellas.

The best stories are those by Nancy Kress, Walter Jon Williams, and James Patrick Kelly, but there's nothing in the anthology less than good, and I would expect to see most of these novellas (the others are by Stephen Baxter, Mike Resnick, and Silverberg himself) turn up on one Best of the Year list or another. (As an old dinosaur, solidly retro and uncool in his tastes, it struck me as a nice change to see an anthology that featured nothing *but* solid center-core SF, instead of the trendy genre-bending and mixing that many of the year's other anthologies attempted to one extent or another.)

It's harder to come up with a clear follow-up candidate for best original SF anthology, although all the anthologies I'm about to mention are worth reading. *Synergy SF: New Science Fiction*, edited by George Zebrowski, and *Microcosms*, edited by Gregory Benford, are both anthologies that have spent several years on the shelf in Publishing Limbo before finally being published (since 1996 in *Synergy's* case!), and it shows to some extent — still, *Synergy SF* features an excellent novelette by Eleanor Arnason and good work by Charles L. Harness, Damien Broderick, Jan Lars Jensen, and others, and *Microcosms* features a first-rate novelette by Pamela Sargent, as well as good work by Tom Purdom, Stephen Baxter, Jack McDevitt, and others. The best story in *Space Stations*, edited by Martin H. Greenberg & John Helfers, is by newcomer Brendan DuBois, but the anthology also features strong work by James Cobb, Pamela Sargent, Jean Rabe, Julie E. Czerneda, Jack Williamson, Gregory Benford, and others, and at mass-market prices is a good value for your money. Much the same could be said, although it's not quite as strong overall, for *Cosmic Tales: Adventures in Sol Space*, edited by T.K.F. Weisskopf, which featured good work by Allen M. Steele, Jack McDevitt, James P. Hogan, Wes Spencer, Gregory Benford, and others, as well as a posthumous story by Charles Sheffield. A mixed fantasy and SF (mostly fantasy) anthology about dogs, *Sirius, The Dog Star*, edited by Martin H. Greenberg and Alexander Potter, was weaker than either of the last two books named, but still had interesting work by Tanya Huff, Kristine Kathryn Rusch, Michelle West, and others. *Visions of Liberty*, edited by Mark Tier and Martin H. Greenberg, was a bit too didactically libertarian for my taste, although your mileage may vary. A few years back, I criticized the "black SF" anthology *Dark Matter* for not having much actual *science fiction* in it, but that's a charge that can't be laid against *So Long Been Dreaming: Postcolonial Science Fiction & Fantasy*, edited by Nalo Hopkinson & Uppinder Mehan; although it contains some fantasy and some fabulism (mostly flavored with Caribbean folklore), *So Long Been Dreaming* also features some strong science fiction, just as promised, and, what's more, SF infused with a cultural perspective rarer than it should be in the genre — the standout story here is by Vandana Singh, but there's also powerful work by Nisi Shawl, Andrea Hairston, Karin Lowachee, Greg van Eekhout, devorah major, Tobias S. Buckell, and others.

Some of the most interesting anthologies of the year were alternate-history anthologies, most of which mixed alternate-history with fantasy (in fact, alternate-history fantasy seems to be emerging as a sub-sub-genre of late) and/or fabulism/slipstream/Magic Realism/whatever we're calling it this year. *The First Heroes: New Tales of the Bronze Age*, edited by Harry Turtledove and Noreen Doyle, features one SF story (appropriately enough, a time-travel story by the late Poul Anderson; I've seen the Gene Wolfe story here listed as an SF story too, but although it's true that it's also a time-travel story, it's a time-travel story that *also* features the literal physical existence of gods and man-eating giants, which stretches the definition a bit), and one

nearly-impossible-to-categorize story (by Gregory Feeley), with the rest falling pretty solidly into the alternate-history fantasy camp; overall, it's a strong anthology, with the best stories being the aforementioned stories by Anderson, Wolfe, and Feeley, although the book also has good work by Lois Tilton, Brenda Clough, Judith Tarr, and Turtledove himself. A similar mix of alternate history, fantasy, and hard-to-classify stuff characterizes **Conqueror Fantastic**, edited by Pamela Sargent; the best work here is probably by Sargent herself (one of the fantasies) and James Morrow (one of the unclassifiables), but the anthology also features good work by Kij Johnson, Jack Dann, Stephen Dedman, the late George Alec Effinger, and others. **ReVisions**, edited by Julie E. Czerneda and Isaac Szpindel, sticks a little more closely to core alternate history; although some of the alternate history scenarios featured are pretty unlikely, none stretch as far as giants or centaurs or ghosts – best stuff here is by Geoffrey A. Landis and Kage Baker, although there's also entertaining stories by Laura Anne Gilman, John G. McDaid, Cory Doctorow and Charles Stross, the editors themselves, and others. **All-Star Zeppelin Adventure Stories**, edited by Jay Lake and David Moles, is not so much a sober alternate-history anthology as (as the cover makes clear, if the title didn't) an attempt to create a collection of stories infused with a sort of playful retro-pulp sensibility, in worlds where zeppelins continued to fulfill a major role in international affairs after World War II; some of the authors included play this fairly straight, speculating on social/economic factors that might have helped the zeppelin endure, while others push it well beyond "plausible" to a heightened deliberate absurdity, including tales of zeppelin-borne civilizations that must remain forever aloft and stories that feature living mile-long zeppelins that darken the skies in great herds over the American plains. Fortunately, few of the stories take themselves too seriously, and the anthology is a lot of fun in a sly, sardonic way; the best stories here are by David D. Levine and Benjamin Rosenbaum, but there's also good work by James L. Cambias, James Van Pelt, Paul Berger, Tobias S. Buckell, and others, plus a classic reprint by Howard Waldrop. (There were several other zeppelin stories published here and there this year, including a long one in *Sci Fiction* by Gary W. Shockley, although whether they were originally intended for **All-Star Zeppelin Adventure Stories** and were rejected or missed the deadline or whether it's just "zeppelin time" this year, as last year seemed to be "dragon time," is difficult to say.)

There was a long-delayed "regional" anthology finally published this year, after having changed publishers several times, **Crossroads: Tales of the Southern Literary Fantastic**, edited by F. Brett Cox and Andy Duncan, a mixed reprint and original anthology that features a mixture of SF, fantasy, slipstream/fabulism, and what more-or-less amounts to straight mainstream stories. My biggest complaint about **Crossroads**, oddly, is that it's not regional *enough*; quite a few of the stories here don't feature much in the way of Southern local color, a flavor you'd have thought would be strong in the stew, and might just as well take place anywhere as in the South. Still, although some of the contents are disappointing, there is also a lot of strong stuff here; the best story is by Jack McDevitt, but the anthology also has good original work by Michael Swanwick, James L. Cambias, Don Webb, Scott Edelman, and others, plus good reprints by Gene Wolfe, John Kessel, Ian McDowell, Kelly Link, Andy Duncan himself, and others.

2004 was another good year for fantasy anthologies. Annoying as the over-heated editorial copy is (almost as annoying as in 2001's **Redshift**, which was going to be the **Dangerous Visions** of science fiction, just as **Flights** is supposed to be the **Dangerous Visions** of fantasy), the best overall fantasy

anthology of the year is probably **Flights: Extreme Visions of Fantasy**, edited by Al Sarrantonio. There's nothing either particularly "dangerous" or "extreme" here (Neal Barrett, Jr.'s story may be the most "dangerous," and it contains nothing that wasn't in Dante hundreds of years ago, while any issue of *Lady Churchill's Rosebud Wristlet* or **Polyphony** – or the **Year's Best Fantasy and Horror**, for that matter – will contain experiments with the fantasy form considerably more "extreme" than anything in this anthology), the book contains too much horror for my taste (just as **Redshift** did), and too many of the stories are minor or weak – but it's such a *huge* anthology, that, all that being said, the good stories that are left behind once you toss the others out *still* make up into a large anthology of first-rate fantasy stories by Gene Wolfe, Elizabeth Hand, Tim Powers, Thomas M. Disch, Patricia A. McKillip, Neil Gaiman, Orson Scott Card, Elizabeth A. Lynn, Jeffery Ford, the beforementioned Barrett, and a number of others. Another good original was a YA fantasy anthology called **The Faery Reel: Tales from the Twilight Realm**, edited by Ellen Datlow & Terri Windling, which had good work by Tanith Lee, Gregory Frost, Jeffrey Ford, Patricia A. McKillip, Kelly Link, Katherine Vas, and others. Other original fantasy anthologies, not operating on the level of these first two but still worthwhile, included **Masters of Fantasy**, edited by Bill Fawcett, **The Magic Shop**, edited by Denise Little, and **Faerie Tales**, edited by Martin H. Greenberg and Russell Davis. (Plus, as indicated, good fantasy stories could be found this year in ostensible SF anthologies such as **The First Heroes** and **Conqueror Fantastic**.)

As the newly emerging slipstream/fabulism/New Weird/interstitialist/posttransformationist sub-genre continues to precipitate out from the parent body of genre SF/fantasy, further individual sub-varieties are already beginning to differentiate themselves, so that although one may not be able to define the differences precisely, it's pretty easy to discern a difference in *flavor* between, say, the **Polyphony** camp and the *Lady Churchill's Rosebud Wristlet* camp or *The Third Alternative* camp, and a difference between all of them and what China Miéville seems to mean when he talks about the "New Weird." I think at this point I tend to prefer the more robust and muscular "interstitialism" of the **Polyphony** books and **All-Star Zeppelin Adventure Stories**, with its mixing of tropes from various genres (which usually means that the stories at least *have* plots and action), to the more abstract and surreal stuff you usually find in *Lady Churchill's* and some of its imitators – but it's early days yet for this whole area, and I've heard readers argue it exactly the other way around, for reasons exactly opposite the reasons for my own preferences. At any rate, my favorite anthology this year among those that dance on the edge of genre (considering it to be a slipstream/fabulism anthology rather than an alternate-history anthology, which in some ways is a better fit for it anyway) was the beforementioned **All-Star Zeppelin Adventure Stories**, followed by **Polyphony 4**, edited by Deborah Layne & Jay Lake, which features strong and quirky work by Lucius Shepard, Alex Irvine, Tim Pratt, Theodora Goss, Jeff VanderMeer, Greg van Eekout, and others. **Leviathan 4: Cities**, edited by Forrest Aquirre, is a good deal more surreal and self-consciously decadent, but still features interesting if sometimes somewhat abstract work by Jay Lake, Stephen Chapman, Ursula Pflug, and others. **McSweeney's Enchanted Chamber of Astonishing Stories**, edited by Michael Chabon, a follow-up to last year's **McSweeney's Mammoth Treasury of Thrilling Tales**, again promises to deliver a kind of Retro Pulp sensibility that most of the stories don't really manage to deliver (**All-Star Zeppelin**

Adventure Stories comes a good deal closer), but any anthology with stories by Stephen King, Peter Straub, and China Miéville in it is probably going to be worth reading, and this one is too, especially at trade paperback prices.

There were also several cross-genre anthologies this year: **Irresistible Forces**, edited by Catherine Asaro, which mixed SF/fantasy with romance, and **Murder by Magic**, edited by Rosemary Edghill, and **Powers of Detection: Stories of Mystery and Fantasy**, edited by Dana Stabenow, both of which mixed fantasy with the mystery story.

By this point, it shouldn't come as a surprise to anyone that some of the best stories of the year appeared on Ellen Datlow's *Sci Fiction* on the Internet, including stories by Pat Murphy, Christopher Rowe, Terry Bisson, Robert Reed, George R.R. Martin, Daniel Abraham, Michaela Roessner, Walter Jon Williams, Mary Rosenblum, Alex Irvine, Howard Waldrop, and others. Eileen Gunn's *The Infinite Matrix* hung on for another year, although in a somewhat diminished state due to budget problems, although there was still a lot of interesting, quirky stuff to read there, including columns by Howard Waldrop, David Langford, and John Clute, stories by Karen D. Fishler, Leslie What, and others, and a whole archive of good stuff from previous years. *Strange Horizons* continues to "publish" (we really do need a new term for this!) a lot of good professional-level stuff, although very little of it is science fiction, the majority of it being fantasy, slipstream, and soft horror, including, this year, worthwhile work by Vandana Singh, Liz Williams, Brenda Cooper, Ellen Klages, Daniel Starr, Kate Bachus, Bill Kte'pi, and others; sure like to see them publish more science fiction, though, especially rigorous hard SF, which isn't a description that can really be applied even to the few SF stories that do appear on the site. On the other hand, *Oceans of the Mind*, which is available by electronic subscription, publishes mostly core science fiction, with only the occasional slip into something else; overall quality here seemed a bit lower than last year, but they still featured interesting stuff by Russell Blackford, Mark W. Tiedemann, Paul Marlowe, K.D. Wentworth, and others. New electronic magazines continue to proliferate like (what's a polite metaphor? Like flies? Like maggots?) like quickly proliferating things on the Internet, and many of them won't last out the year ahead. One new electronic magazine which is already operating on a reliable professional level of quality, though, and which seems quite promising, is *Aeon*, whose first issue this year featured an almost novel-length story by Walter Jon Williams, plus strong work by John Meaney, Jay Lake, Lori Ann White, and others.

And SF stories continued to spread across the Internet, appearing in places where it wouldn't seem intuitively logical to look for them. *Salon*, for instance, now features several SF stories per year, including, this year, strong stories by Cory Doctorow, D. William Shunn, Alex Irvine, and others; and stories, including a few of the year's best, showed up in such peculiar places as the website of an organization of electrical engineers (Vernor Vinge's "Synthetic Serendipity") and as, of all things, an *advertisement* for a novel being sold on Amazon.com (M. John Harrison's "tourism")!

Three new print magazines debuted in 2004, *Argosy*, *Postscripts*, and the revived *Amazing*, but by the end of the year, *Argosy* was in limbo, its editor, Lou Anders, having left to edit the new Pyr SF line for Prometheus Books, and *Amazing* was announced to be "on hiatus"; the future of both of these magazines, I'm afraid, has to be considered to be in doubt. Let's hope that *Postscripts*, which is produced by two of the sharpest people in the busi-



« Recommended Reading

ness, Peter Crowther and Nick Gevers, has better luck. The small-press magazine *Talebones* had a good year, with its especially strong Summer issue featuring work by Paul Melko, David D. Levine, and Devon Monk.

Good novellas in individual chapbook form continued to be published. PS Publishing brought out *Mayflower II*, by Stephen Baxter and *No Traveller Returns*, by Paul Park; Golden Gryphon brought out *Mere*, by Robert Reed; Night Shade brought out *Viator*, by Lucius Shepard; and Subterranean Press brought out *Liar's House*, by Lucius Shepard.

In addition to the usual Best of the Year and award anthologies, there were a couple of good stand-alone reprint SF anthologies this year, providing an overview of recent work in the genre. The best of them was probably *The Locus Awards*, edited by Charles N. Brown and Jonathan Strahan, but *The James Tiptree Award Anthology 1*; *Sex, the Future, & Chocolate Chip Cookies*, edited by Karen Joy Fowler, Pat Murphy, Debbie Notkin, and Jeffrey D. Smith, provided an interesting overview of recent years in the field as well. Good fantasy reprint anthologies included *In Lands That Never Were: Tales of Sword and Sorcery from the Magazine of Fantasy & Science Fiction*, edited by Gordon Van Gelder, and *New Magics*, a YA fantasy anthology edited by Patrick Nielsen Hayden.

—Gardner Dozois

2004: THE YEAR IN REVIEW

by Nick Gevers

Before it began, 2004 was, for me at least, an impending *annus mirabilis* in SF and fantasy: many of my favorite writers were publishing new books – sometimes more than one (three for Gene Wolfe, five for Lucius Shepard!) – and, although a few of the planned volumes ended up postponed into '05, the feast was indeed served up, the table groaned with wonders. It was a damned fine year.

The finest novel of 2004 was Gene Wolfe's *The Wizard Knight*, split into *The Knight* and *The Wizard*. Intricate, ingenious, and eloquent, this large book reached back to the ancestral materials of fantasy, reinventing Norse and other bodies of myth, and crafted a fabulous hierarchy of worlds, domains where a boy from contemporary America rose from rousing innocence to a yet more rousing heroism, his journey packed with vivid incident, fascinating introspection, and profound symbolism. Wolfe's glorious prose and exacting moral vision make *The Wizard Knight* one of the greatest fantastic epics ever. Also in the first ranks of fantasy this year must stand China Miéville's superb *Iron Council*, the third of his Bas-Lag novels, which, in a setting teeming with transformative magics and maimed souls, set out a grand allegory of the struggle for social justice that also functioned as perilous metaphysical quest, hugely grotesque Gothic Western, and a darkly brilliant interrogation of the mentality of the Victorian engineers. The book's final political motif was powerfully wrought. I was enormously impressed with Sean McMullen's *Glass Dragons*, second in the Moonworlds series, a ruthless, audacious incursion of outlaw Australian humor and martial-arts farce into the territory of High Fantasy, where preposterous hierarchies, unchivalrous aristocrats, and bumbling sorcerous conspiracies were little match, in the end, for the author's coterie of cunning, conflicted, picaresque warriors; with a whimsical savage authority, McMullen is making the niche once occupied by L. Sprague de Camp and Jack Vance his own. With a comparable bluster, but entirely his own man, John C. Wright crafted a magnificently offbeat fantasy of apocalypse in *The Last Guardian of Everness*, in which demonic hosts from lands of dream invade the waking world,

blundering somehow to a sort of victory; Elizabeth Hand's decorous yet transgressive *Mortal Love* examined the wellsprings of artistic inspiration in contexts contemporary and Pre-Raphaelite, delivering passages of astonishing epiphany; and Sean Stewart's *Perfect Circle* was perfection indeed, an understated, down-at-heels ghost story cum family saga overflowing with life and wry insight. And then there was Lucius Shepard, with *Viator*, an extraordinary sustained riff on an existence poised above the alluring, poisonous abyss, and *A Handbook of American Prayer*, an evocation of celebrity culture that – understated by Shepard's standards – was also a touching love story and a celebration of things ordinary. (The book edition of Shepard's novella *Liar's House* should also be mentioned here.) Lindsay Clarke wrote a sterling revisionist account of *The War at Troy*, capturing beautifully the vast tragedy of the conflict, even while leaching it of some of its fantastic coloration; and Greg Bear's *Dead Lines* inculcated genuine fright with its conceit of the mobile phone industry, endlessly greedy for bandwidth, becoming a conduit for the multitudinous dead. Fantasy, then, had an exceptional year.

For science fiction, affairs were more average. But that still leaves a lot to applaud. Kim Stanley Robinson's *Forty Signs of Rain*, first in a trilogy concerning global warming, was an extremely interesting narrative experiment, a thriller with little overt plot which concentrated instead on the culture of science in America, its corporate and public administration, the supreme difficulty of knocking environmental sense into conservative heads on Capitol Hill, and on the intense private lives of some key individuals racing to understand the dynamics of a changing climate. The final chapters formed a magisterial climax and wake-up call. In *River of Gods*, Ian McDonald also captured a near-future of rising temperatures and tensions, embroidering it about with pungent evocations of Indian life, much political intrigue, the rise of godlike AIs, and an alien visitation, all witnessed through the elaborate prism of ten idiosyncratic and active personal lives, some evil or aberrant, some incipiently heroic, all consumingly interesting. Charles Stross continued to wax prolific: his *Iron Sunrise*, a sequel to *Singularity Sky*, was a complex and funny space opera, postmodern eschatology brushing shoulders with witty old-fashioned hokum of Nazis among the stars; beginning another series, *The Family Trade*, labeled fantasy but actually SF, absorbingly placed our timeline in close contact with a shabby medieval one, assessing keenly the resulting clashes of technology, political ethics, and individual morality. And talking of alternate worlds, 2004 contributed richly to the canon of counterfactual SF; there were: Jack Dann's exemplary novel *The Rebel: An Imagined Life of James Dean*, a crafty, charismatic, and often harrowing biography of Jimmy Dean as he might have been had he lived longer, a figure angry, ambitious, and still certainly doomed; *Century Rain*, Alastair Reynolds's atmospheric and innovative marriage of alternate history with space opera, including a moody evocation of a Paris unconquered by Hitler in 1940; and Harry Turtledove's *Days of Infamy*, a highly credible portrait of the Pacific War changing direction following a Japanese invasion of Hawaii. There was an entire nest of uchronias in Zoran Zivkovic's *The Fourth Circle*, a book finally available in its definitive translation; here, dazzling metaphysical choreography united a multitude of subplots, culminating in a deeper comprehension of the universe. Demonstrating British SF's continued fecundity of new authors, there was *Recursion* by Tony Ballantyne, which echoed the complex structure of *The Fourth Circle* in its bravura interconnection of narrative threads hugely separated

by space and time.

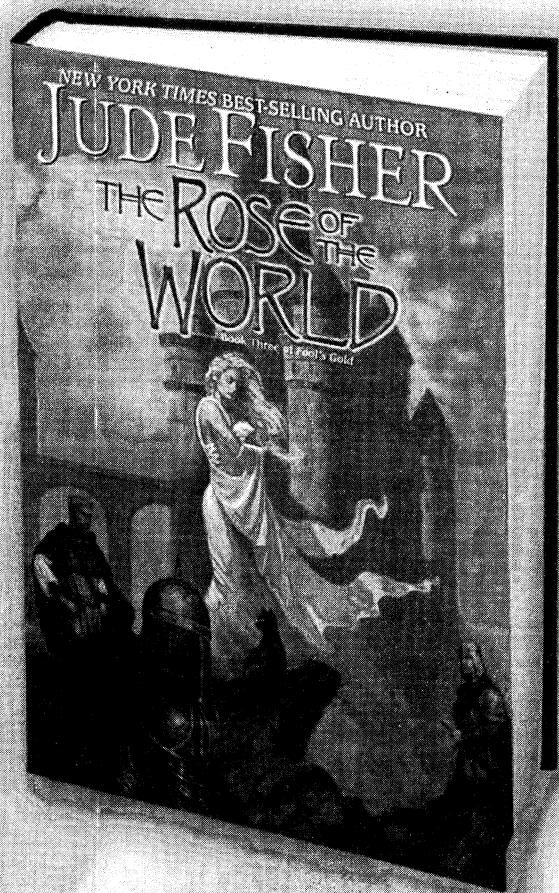
2004 was a vintage year for single-author collections. Lucius Shepard had two: *Two Trains Running*, addressing American hobo culture, partly in journalistic wise, partly through fantastic hypertrophication; and *Trujillo*, a massive, brooding volume of novellas which anatomized the human present in terms fuliginous, hallucinated, ferociously moral (and included the original title novel, the equal of *Viator* for concentrated menace). (I edited *Trujillo*, and must acknowledge a personal interest in it; it is, nonetheless, and very deliberately, a landmark book.) Jeff VanderMeer's retrospective, *Secret Life*, a glittering repository of experimental tales told in penetratingly precise prose, especially notable for its fabulations located in Latin America and the desiccated, mutant future of *Veniss Underground*, and *Breathmoss and Other Exhalations* by Ian R. MacLeod, an assemblage of long stories full of long-breathed evocations of England in the first half of the 20th century and similarly stately alien landscapes, majestically exotic yet familiar as home, were both of the first rank. John Crowley at last compiled a *Collected Stories* (though not quite complete) in *Novelties & Souvenirs*, replete with elegant description and elliptical formal wizardry; Gene Wolfe's fine *Innocents Aboard* was likewise subtle, deft, a compendium of virtuosity, and a very oblique guide through the trammels of the unbelieving world. Also most worthy of mention: among long-established authors, John Varley sampled his distinguished career in *The John Varley Reader*, a vivacious volume further enlivened by excellent introductory essays; Gardner Dozois gathered an impressive range of his intensely felt SF and fantasy in *Morning Child*; and Mary Gentle's penchant for epigram and swordplay was attractively exhibited in *Cartomancy*. Among newer names, there were the beguiling *Mother Aegypt* by Kage Baker, featuring the Company and Lord Ermenwyr in all their self-aggrandizing vigor; *The Atrocity Archives*, adding a new novella and essay to Charles Stross's previously serialized *The Atrocity Archive*; and Jay Lake's *American Sorrows*, a quartet of well-written and luminously imagined long stories. In addition, *The Rose in Twelve Petals*, a chapbook collection, marked Theodora Goss as an emerging talent of vast potential: her rewritten fairy tales are models of graceful writing and surreal poise.

Moving to the year's markets for original short fiction: 2004 seemed a little disappointing in respect of anthologies, although the fact that I missed some of the more highly praised volumes may have left me in blighted ignorance of a bumper crop. What I can say is that I particularly enjoyed *Polyphony 4*, edited by Deborah Layne & Jay Lake, a generous panoply of high-quality slipstream stories; *The First Heroes*, edited by Harry Turtledove & Noreen Doyle, a treasure chest of engrossing and thought-provoking historical fantasy; *Flights: Extreme Visions of Fantasy*, edited by Al Sarrantonio, which, if not entirely fulfilling its radical editorial agenda, certainly delivered a full freight of fine supernatural fiction; and *Conqueror Fantastic*, edited by Pamela Sargent, home to some of the quirkiest and most bizarre tales of the year.

More generally in the original short fiction area, 2004 was full of evidence of creative vitality and keen editorial discrimination. Gardner Dozois, the king of SF editors, left *Asimov's*, and David Pringle relinquished control of *Interzone*; but the full effect of those changes will only be felt in 2005. Speaking for 2004, the picture remained, and remains, positive. There were innumerable individual highlights, stories of grandiose vision, immediate heartbreak, and awesome originality; unfortunately, in the space

» p. 57 / 29

The Stunning Conclusion to the *Fool's Gold* Trilogy from Jude Fisher and DAW Books



“It’s all terrifically entertaining, with rollicking action...and characters who step right off the page.”*

Since the dawn of time on the world of Elda, three powerful magical beings—the Woman, the Man, and the Beast—controlled the balance of power on their world. But the protective balance of the Three was disrupted by the greed and lust of one man—Rahe, the greatest sorcerer Elda has ever known. Rahe managed to imprison the male god and steal away the other two for hundreds of years.

After three centuries, Rahe has become overconfident and has lost the Rosa Eldi, most strange and extraordinary of women, as her male counterpart begins to stir and her cat, Bete, stretches the newfound claws of her true form. Now, as Rahe plots to regain his lost treasure, the Rose of the World must discover her true identity, unite with her divine co-regents and restore her world. Or will man’s baser nature triumph and bring ruin to Elda forever?

0-7564-0187-9/\$23.95 (Hardcover)

Praise for the *Fool's Gold* trilogy:

“A very well-written work, leading the readers deftly on to fascinating scenes and the most unusual characters.”

—Anne McCaffrey

“Fisher is in firm control of her material, and the sense of a smaller story about to give birth to a bigger one is a vital part of the atmosphere of mystery and suspense she creates.”

—**SF Site*

Don't miss the first two volumes
in the *Fool's Gold* trilogy:



0-7564-0110-0/\$6.99



0-7564-0189-5/\$6.99

Available wherever books are sold.



DAW Books, Inc.

Distributed by Penguin Group (USA)

Visit DAW online at www.dawbooks.com

2004 Recommended Reading List

Novels – Science Fiction

The Life of the World to Come, Kage Baker (Tor)
The Algebraist, Iain M. Banks (Orbit)
Exultant, Stephen Baxter (Gollancz; Del Rey)
Spondulix, Paul Di Filippo (Cambrian)
Eastern Standard Tribe, Cory Doctorow (Tor)
Stamping Butterflies, Jon Courtenay Grimwood (Gollancz)
Camouflage, Joe Haldeman (Ace)
For Us, The Living, Robert A. Heinlein (Scribner)
Black Brillion, Matthew Hughes (Tor)
Life, Gwyneth Jones (Aqueduct)
The Language of Power, Rosemary Kirstein (Del Rey)
Crucible, Nancy Kress (Tor)
Newton's Wake, Ken MacLeod (Orbit; Tor)
White Devils, Paul McAuley (Simon & Schuster UK; Tor)
Lost in Transmission, Wil McCarthy (Bantam Spectra)

River of Gods, Ian McDonald (Simon & Schuster UK)
Cloud Atlas, David Mitchell (Sceptre; Random House)
Century Rain, Alastair Reynolds (Gollancz; Ace 2005)
Forty Signs of Rain, Kim Stanley Robinson (HarperCollins UK; Bantam)
The Plot Against America, Philip Roth (Houghton Mifflin)
Frek and the Elixir, Rudy Rucker (Tor)
Air, Geoff Ryman (St. Martin's)
The Baroque Cycle: The Confusion; The System of the World, Neal Stephenson (Morrow)
The Zenith Angle, Bruce Sterling (Del Rey)
Iron Sunrise, Charles Stross (Ace)
Banner of Souls, Liz Williams (Bantam Spectra)
The Fourth Circle, Zoran Zivkovic (Ministry of Whimsy)

Novels – Fantasy

Dead Lines, Greg Bear (HarperCollins UK; Ballantine)
Mortal Love, Elizabeth Hand (Morrow)
The Witches' Kitchen, Cecelia Holland (Forge)
One King, One Soldier, Alexander C. Irvine (Del Rey)
The Last Light of the Sun, Guy Gavriel Kay (Viking Canada; Roc)
The Charnel Prince, Greg Keyes (Del Rey)
Murder of Angels, Caitlín R. Kiernan (Roc)
The Dark Tower: Song of Susannah; The Dark Tower, Stephen King (Grant/Scribner)
Dragon's Treasure, Elizabeth A. Lynn (Ace)
Alphabet of Thorn, Patricia A. McKillip (Ace)

Glass Dragons, Sean McMullen (Tor)
Iron Council, China Miéville (Del Rey)
Going Postal, Terry Pratchett (Doubleday UK; HarperCollins)
A Handbook of American Prayer, Lucius Shepard (Thunder's Mouth)
Perfect Circle, Sean Stewart (Small Beer)
In the Night Room, Peter Straub (Random House)
The Family Trade, Charles Stross (Tor)
Shadowmarch, Tad Williams (DAW)
The Wizard Knight, Gene Wolfe (Tor – 2 Volumes: **The Knight**, **The Wizard**)
The Last Guardian of Everness, John C. Wright (Tor)

First Novels

Weapons of Choice, John Birmingham (Del Rey)
Jonathan Strange & Mr Norrell, Susanna Clarke (Bloomsbury)
The Coyote Kings of the Space-Age Bachelor Pad, Minister Faust (Del Rey)
Ghosts in the Snow, Tamara Siler Jones (Bantam Spectra)
Fitzpatrick's War, Theodore Judson (DAW)
Move Under Ground, Nick Mamatas (Night Shade)
The Gods and Their Machines, Oisín McGann (Tor)

Firethorn, Sarah Micklem (Scribner)
Trash Sex Magic, Jennifer Stevenson (Small Beer)
The Year of Our War, Steph Swainston (Gollancz; Eos 2005)
City of Pearl, Karen Traviss (Eos)
The Labyrinth, Catherynne M. Valente (Prime)
Olympic Games, Leslie What (Tachyon)
The Arcanum, Thomas Wheeler (Bantam)
Through Violet Eyes, Stephen Woodworth (Dell)

Young Adult Books

Kingdom of the Golden Dragon, Isabel Allende (HarperCollins)
Abarat: Days of Magic, Nights of War, Clive Barker (HarperCollins)
Basilisk, N. M. Browne (Bloomsbury)
The Faery Reel: Tales from the Twilight Realm, Ellen Datlow & Terri Windling, eds. (Viking)
The Blue Girl, Charles de Lint (Viking)
The Sea of Trolls, Nancy Farmer (Atheneum)
Unexpected Magic: Collected Stories, Diana Wynne Jones (Greenwillow)

Gifts, Ursula K. Le Guin (Harcourt)
New Magics, Patrick Nielsen Hayden, ed. (Tor)
The Keys to the Kingdom: Grim Tuesday, Garth Nix (Scholastic)
Gothic!: Ten Original Dark Tales, Deborah Noyes, ed. (Candlewick)
Airborn, Kenneth Oppel (HarperCollins Canada; Eos)
A Hat Full of Sky, Terry Pratchett (Doubleday UK; HarperCollins)
The Golem's Eye, Jonathan Stroud (Hyperion)
Midnighters, Vol. 1: The Secret Hour, Scott Westerfeld (Eos)

Collections

Mother Aegypt and Other Stories, Kage Baker (Night Shade)
Stagestruck Vampires & Other Phantasms, Suzy McKee Charnas (Tachyon)
The Collected Short Fiction of C.J. Cherryh, C.J. Cherryh (DAW)
Novelties & Souvenirs: Collected Short Fiction, John Crowley (Perennial)
Neutrino Drag, Paul Di Filippo (Four Walls Eight Windows)
Morning Child and Other Stories, Gardner Dozois (ibooks)
Love's Body, Dancing in Time, L. Timmel Duchamp (Aqueduct)
Cartomancy, Mary Gentle (Gollancz)
Stable Strategies and Others, Eileen Gunn (Tachyon)
Partial Eclipse and Other Stories, Graham Joyce (Subterranean)
American Sorrows, Jay Lake (Wheatland)
Black Juice, Margo Lanagan (Allen & Unwin Australia; Eos 2005)
Breathmoss and Other Exhalations, Ian R. MacLeod

(Golden Gryphon)
The Cat's Pajamas & Other Stories, James Morrow (Tachyon)
Swiftly, Adam Roberts (Night Shade)
Thumbprints, Pamela Sargent (Golden Gryphon)
Trujillo, Lucius Shepard (PS Publishing)
Two Trains Running, Lucius Shepard (Golden Gryphon)
Phases of the Moon: Stories of Six Decades, Robert Silverberg (Subterranean; ibooks)
Secret Life, Jeff VanderMeer (Golden Gryphon)
The John Varley Reader, John Varley (Ace)
The Banquet of the Lords of Night and Other Stories, Liz Williams (Night Shade)
Seventy-Five: The Diamond Anniversary of a Science Fiction Pioneer, Jack Williamson (Haffner)
Innocents Aboard, Gene Wolfe (Tor)

Anthologies

Microcosms, Gregory Benford, ed. (DAW)

The Locus Awards: Thirty Years of the Best in Science Fiction and Fantasy, Charles N. Brown & Jonathan Strahan, eds. (Voyager Australia; Eos)

The Year's Best Fantasy and Horror: Seventeenth Annual Collection, Ellen Datlow, Kelly Link & Gavin Grant, eds. (St. Martin's)

The Year's Best Science Fiction: Twenty-First Annual Collection, Gardner Dozois, ed. (St. Martin's)

Science Fiction: The Best of 2003, Karen Haber & Jonathan Strahan, eds. (ibooks)

Year's Best SF 9, David G. Hartwell & Kathryn Cramer, eds. (Eos)

Year's Best Fantasy 4, David G. Hartwell & Kathryn Cramer, eds. (Eos)

eds. (Eos)

The Mammoth Book of Best New Horror: Volume Fifteen, Stephen Jones, ed. (Carroll & Graf)

Polyphony 4, Deborah Layne & Jay Lake, eds. (Wheatland)

Nebula Awards Showcase 2004, Vonda N. McIntyre, ed. (Roc)

All-Star Zeppelin Adventure Stories, David Moles & Jay Lake, eds. (Wheatland)

Conqueror Fantastic, Pamela Sargent, ed. (DAW)

Flights: Extreme Visions of Fantasy, Al Sarrantonio, ed. (Roc)

Between Worlds, Robert Silverberg, ed. (SFBC)

Best Short Novels 2004, Jonathan Strahan, ed. (SFBC)

The First Heroes: New Tales of the Bronze Age, Harry Turtledove & Noreen Doyle, eds. (Tor)

Non-Fiction

The Gernsback Days, Mike Ashley & Robert A. W. Lowndes (Wildside)

Solar Labyrinth: Exploring Gene Wolfe's *Book of the New Sun*, Robert Borski (iUniverse)

x, y, z, t: Dimensions of Science Fiction, Damien Broderick (Borgo)

The Cherryh Odyssey, Edward Carmien, ed. (Borgo)

Ray Bradbury: The Life of Fiction, Jonathan R. Eller & William F. Touponce (Kent State)

Brazilian Science Fiction, M. Elizabeth Ginway (Bucknell University)

The Evolution of the Weird Tale, S.T. Joshi (Hippocampus)

The Wave in the Mind, Ursula K. Le Guin (Shambhala)

Speaking of the Fantastic II, Darrell Schweitzer (Wildside)

The Annotated Brothers Grimm, Maria Tatar, ed. (Norton)

Dancing Naked: The Unexpurgated William Tenn, William Tenn (NESFA)

The Road to the Dark Tower: Exploring Stephen King's Magnum Opus, Bev Vincent (NAL)

Attending Daedalus: Gene Wolfe, Artifice and the Reader, Peter Wright (Liverpool 2003)

Art

Caniglia, **As Dead As Leaves: The Art of Caniglia** (Shocklines)

Alan M. Clark, **The Paint in My Blood** (IFD)

Leo & Diane Dillon, **The People Could Fly: The Picture Book**, Virginia Hamilton (Knopf)

Spectrum 11: The Best in Contemporary Fantastic Art, Cathy & Arnie Fenner, eds. (Underwood)

Digital Art for the 21st Century: Renderosity, John Grant & Audre Vysniauskas (APPL; Harper Design International)

Futures: 50 Years in Space: The Challenge of the Stars, David A. Hardy & Patrick Moore (Harper Design International)

Richard Hescoc, **The Deceiving Eye: The Art of Richard Hescoc** (Paper Tiger)

Paul Kidby, **Terry Pratchett: The Art of Discworld**, Terry Pratchett (Gollancz; HarperCollins)

Ilene Meyer, **Ilene Meyer: Paintings, Drawings, Perceptions** (Underwood)

Keith Parkinson, **Kingsgate: The Art of Keith Parkinson** (SQP/Fanfare)

Those Macabre Pulps, Darrell C. Richardson (Adventure House)

Luis Royo, **Fantastic Art: The Best of Luis Royo** (NBM)

François Schuiten, **The Book of Schuiten** (NBM)

Gahan Wilson, **The Best of Gahan Wilson** (Underwood)

Novellas

Baxter, Stephen, **Mayflower II** (PS Publishing)

Cowdrey, Albert E., "The Tribes of Bela" (*F&SF* 8/04)

Denton, Bradley, "Sergeant Chip" (*F&SF* 9/04)

Dozois, Gardner, George R.R. Martin & Daniel Abraham, "Shadow Twin" (*Sci Fiction* 6/9/04)

Duchamp, L. Timmel, "The Héloïse Archive" (**Love's Body, Dancing In Time**)

Feeley, Gregory, "Arabian Wine" (*Asimov's* 4-5/04)

Feeley, Gregory, "Giliad" (**The First Heroes**)

Garcia y Robertson, R. "Long Voyage Home" (*Asimov's* 2/04)

Jarpe, Matthew & Jonathan Andrew Sheen, "The Bad Hamburger" (*F&SF* 12/04)

Kelly, James Patrick, "The Wreck of the *Godspeed*" (**Between Worlds**)

McDowell, Ian, "Under the Flag of Night" (*Asimov's* 3/04)

McKillop, Patricia A., "The Gorgon in the Cupboard" (**To Weave a Web of Magic**)

Park, Paul, **No Traveller Returns** (PS Publishing)

Roberts, Adam, "Eleanor" (**Swiftly**)

Shepard, Lucius, **Viator** (Night Shade)

Stross, Charles, "The Concrete Jungle" (**The Atrocity Archives**)

Stross, Charles, "Elector" (*Asimov's* 9/04)

Stross, Charles & Cory Doctorow, "Appeals Court" (*Argosy* 5-6/04)

Wolfe, Gene, "Golden City Far" (**Flights**)

Novelettes

Abraham, Daniel, "Flat Diane" (*F&SF* 10-11/04)

Abraham, Daniel, "Leviathan Wept" (*Sci Fiction* 7/7/04)

Arnason, Eleanor, "The Garden: A Hwarhath Science Fictional Romance" (**Synergy SF**)

Bacigalupi, Paolo, "The Pasho" (*Asimov's* 9/04)

Bacigalupi, Paolo, "The People of Sand and Slag" (*F&SF* 2/04)

Baker, Kage, "The Catch" (*Asimov's* 10-11/04)

Baker, Kage, "Leaving His Cares Behind Him" (*Asimov's* 4-5/04)

Barron, Laird, "Bulldozer" (*Sci Fiction* 8/25/04)

Baxter, Stephen, "PeriAndry's Quest" (*Analog* 6/04)

Beagle, Peter S., "Quarry" (*F&SF* 5/04)

Berman, Judith, "The Fear Gun" (*Asimov's* 7/04)

Bisson, Terry, "Super 8" (*Sci Fiction* 11/24/04)

Brown, Simon, "Water Babies" (**Agog! Smashing Stories**)

Cambias, James L., "The Ocean of the Blind" (*F&SF* 4/04)

Claxton, Matthew, "The Anatomist's Apprentice"

(*Sci Fiction* 7/14/04)

Di Filippo, Paul, "Observable Things" (**Conqueror Fantastic**)

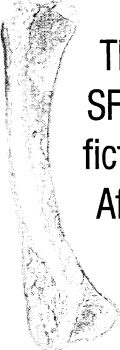
Finlay, Charles Coleman, "The Seal Hunter" (*F&SF* 1/04)





NOW IN PAPERBACK FROM **ASPECT**

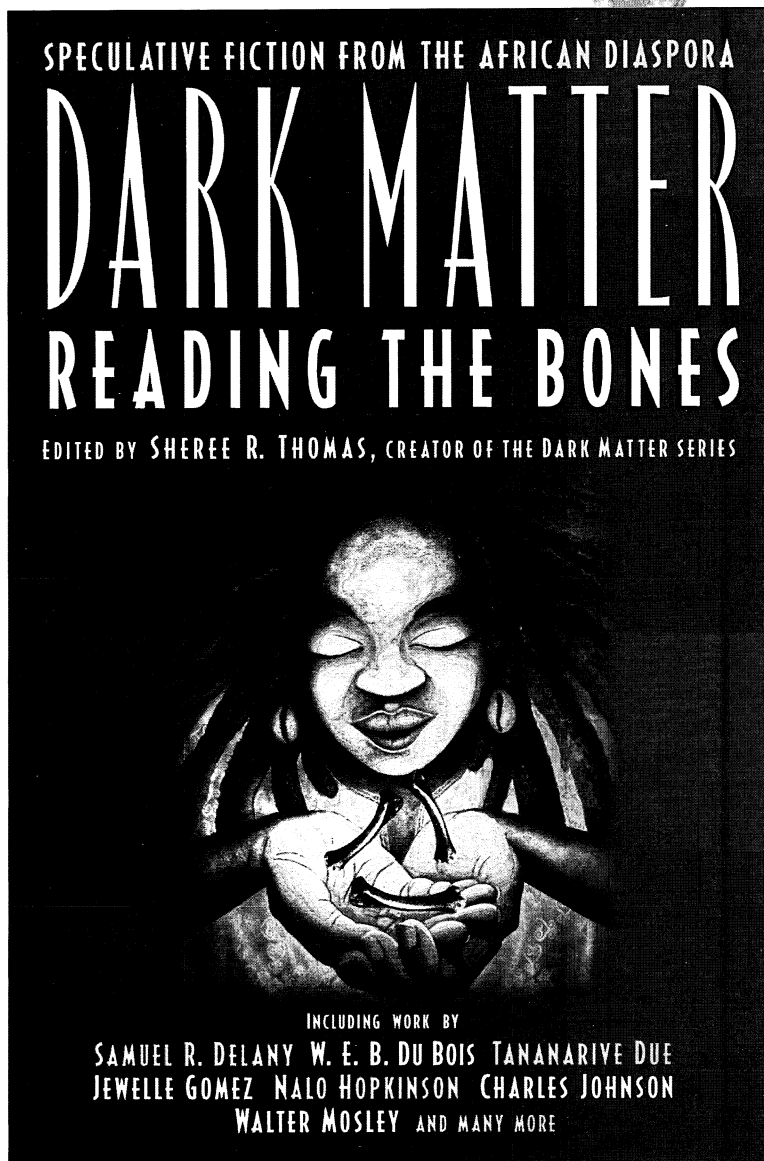
THE VITAL ANTHOLOGY OF BLACK SPECULATIVE FICTION



The first and only series of SF, fantasy, and speculative fiction by writers of the African Diaspora—including contributions from W. E. B. Du Bois, Tananarive Due, Nalo Hopkinson, Walter Mosley, and many more.

**"SERVES TO REMIND
US THAT FANTASTIC
LITERATURE...HAS
BARELY BEGUN TO
OPEN ITS DOORS
TO ALTERNATIVE
VISION AND
SENSIBILITIES."**

—*Locus*



ALSO AVAILABLE AS AN EBOOK

ART: DANIEL MINTER

ASPECT

WHERE IMAGINATION KNOWS NO BOUNDS

Read an Excerpt Online at www.twbookmark.com

2004 Recommended Reading List

Flynn, Michael F., "The Clapping Hands of God" (*Analog* 7-8/04)
 Ford, Jeffrey, "A Night in the Tropics" (*Argosy* 1-2/04)
 Grant, John, "Q" (*Sci Fiction* 10/20/04)
 Irvine, Alex, "Volunteers" (*Sci Fiction* 7/28/04)
 Kelly, James Patrick, "Men Are Trouble" (*Asimov's* 6/04)
 Kiernan, Caitlín R., "Riding the White Bull" (*Argosy* 1-2/04)
 Klein, Sean, "Five Guys Named Moe" (*Sci Fiction* 2/23/04)
 Link, Kelly, "The Faery Handbag" (**The Faery Reel**)
 Link, Kelly, "Stone Animals" (*Conjunctions* 43: *Beyond Arcadia*)
 Lynn, Elizabeth A., "The Silver Dragon" (**Flights**)
 Miéville, China, "Reports of Certain Events in London"
 (McSweeney's **Enchanted Chamber of Astonishing Stories**)
 Moles, David, "The Third Party" (*Asimov's* 9/04)
 Morrow, James, "Martyrs of the Upshot Knothole" (**Conqueror Fantastic**)
 Murphy, Pat "Inappropriate Behavior" (*Sci Fiction* 2/11/04)
 Powers, Tim, "Pat Moore" (**Flights**)
 Reed, Robert, "The Dragons of Summer Gulch" (*Sci Fiction* 12/01/04)
 Reed, Robert, **Mere** (Golden Gryphon)
 Rosenbaum, Benjamin, "Biographical Notes to 'A Discourse on the Nature of Causality, with Air-Planes' by Benjamin Rosenbaum"

Novelettes, cont.

(**All-Star Zeppelin Adventure Stories**)
 Rosenblum, Mary, "Songs the Sirens Sing" (*Asimov's* 1/04)
 Rosenblum, Mary, "Tracker" (*Asimov's* 4-5/04)
 Rowe, Christopher, "The Voluntary State" (*Sci Fiction* 5/5/04)
 Shea, Michael, "The Growlimb" (*F&SF* 1/04)
 Sherman, Delia, "CATNYP" (**The Faery Reel**)
 Shiner, Lewis, "Perfidia" (*Black Clock* #2)
 Stoddard, James, "The Battle of York" (*F&SF* 7/04)
 Straub, Peter, "Mr. Aickman's Air Rifle"
 (McSweeney's **Enchanted Chamber of Astonishing Stories**)
 Swanwick, Michael, "The Word that Sings the Scythe" (*Asimov's* 10-11/04)
 Tilton, Lois, "The Gladiator's War: A Dialog" (*Asimov's* 6/04)
 Utley, Steven, "Invisible Kingdoms" (*F&SF* 2/04)
 VanderMeer, Jeff, "Three Days in a Border Town" (**Polyphony 4**)
 Watson, Ian, "An Appeal to Adolf" (**Conqueror Fantastic**)
 Wilce, Ysabeau S., "Metal More Attractive" (*F&SF* 2/04)
 Williams, Walter Jon, "The Tang Dynasty Underwater Pyramid" (*Sci Fiction* 8/04/04)
 Wolfe, Gene, "The Little Stranger" (*F&SF* 10-11/04)
 Wolfe, Gene, "The Lost Pilgrim" (**The First Heroes**)

Short Stories

Aegard, John, "The Golden Age of Fire Escapes" (**Rabid Transit: Petting Zoo**)
 Anderson, Barth, "Alone in the House of Mims" (*Strange Horizons* 4/26/04)
 Anderson, M.T., "Watch and Wake" (**Gothic!**)
 Asher, Neal, "Strood" (*Asimov's* 12/04)
 Attanasio, A.A., "Zero's Twin" (*F&SF* 6/04)
 Barton, William, "The Gods of a Lesser Creation" (*Asimov's* 8/04)
 Bisson, Terry, "Scout's Honor" (*Sci Fiction* 1/28/04)
 Black, Holly, "The Night Market" (**The Faery Reel**)
 Blaylock, James P., "Hula Ville" (*Sci Fiction* 11/3/04)
 Butner, Richard, "The Wounded" (**Crossroads**)
 Counihan, Elizabeth, "The Star Called Wormwood" (*Asimov's*, 12/04)
 DeNiro, Alan, "A Keeper" (*Electric Velocipede* Spring '04)
 Dowling, Terry, "Clownette" (*Sci Fiction* 12/15/04)
 Duncan, Andy, "Zora and the Zombie" (*Sci Fiction* 2/4/04)
 Emshwiller, Carol, "All of Us Can Almost..." (*Sci Fiction* 11/17/04)
 Emshwiller, Carol, "Gliders Though They Be" (*Sci Fiction* 6/2/04)
 Finlay, Charles Coleman, "After the Gaud Chrysalis" (*F&SF* 6/04)
 Fintushel, Eliot, "Gwendolyn Is Happy to Serve You" (*Asimov's* 7/04)
 Fintushel, Eliot, "Women Are Ugly" (*Strange Horizons* 6/21/04)
 Ford, Jeffrey, "The Annals of Eelin-Ok" (**The Faery Reel**)
 Gaiman, Neil, "Forbidden Brides of the Faceless Slaves in the Nameless House of the Night of Dread Desire" (**Gothic!**)
 Goonan, Kathleen Ann, "Dinosaur Songs" (*Asimov's* 7/04)
 Goss, Theodora, "Miss Emily Gray" (*Alchemy* 2)
 Haldeman, Joe, "Faces" (*F&SF* 6/04)
 Hand, Elizabeth, "Wonderwall" (**Flights**)
 Harrison, M. John, "tourism" (Amazon.com, 8/04)
 Hughes, Matthew, "A Little Learning" (*F&SF* 6/04)
 Jennings, Phillip C., "The Saint" (*Asimov's* 3/04)
 Johnson, Kij, "The Empress Jingu Fishes" (**Conqueror Fantastic**)
 Kelly, James Patrick, "The Best Christmas Ever" (*Sci Fiction* 5/26/04)
 Kessel, John, "The Baum Plan for Financial Independence" (*Sci Fiction* 3/24/04)
 Klages, Ellen, "The Green Glass Sea" (*Strange Horizons* 9/6/04)
 Kress, Nancy, "My Mother, Dancing" (*Asimov's* 6/04)
 Laidlaw, Marc, "Flight Risk" (*Sci Fiction* 4/21/04)
 Lake, Jay, "The Angel's Daughter" (*Realms of Fantasy* 8/04)
 Lanagan, Margo, "Earthly Uses" (**Black Juice**)
 Lanagan, Margo, "Red Nose Day" (**Black Juice**)

Lanagan, Margo, "Rite of Spring" (**Black Juice**)
 Lanagan, Margo, "Singing My Sister Down" (**Black Juice**)
 Levine, David D., "Charlie the Purple Giraffe Was Acting Strangely" (*Realms of Fantasy* 6/04)
 Maguire, Gregory, "The Oakthing" (**The Faery Reel**)
 McAllister, Bruce, "The Seventh Daughter" (*F&SF* 4/04)
 McDevitt, Jack, "The Mission" (**Crossroads**)
 McHugh, Maureen F., "Oversite" (*Asimov's* 9/04)
 Melko, Paul, "Fallow Earth" (*Asimov's* 6/04)
 Melko, Paul, "Ten Sigmas" (*Talebones* Summer '04)
 Miéville, China, "'Tis the Season" (*Socialist Review* 12/04)
 Moles, David, "Five Irrational Histories" (**Rabid Transit: Petting Zoo**)
 Mueller, Richard, "Jew if by Sea" (*F&SF* 5/04)
 Palwick, Susan, "Beautiful Stuff" (*Sci Fiction* 8/18/04)
 Pratt, Tim, "Life in Stone" (*Lenox Avenue* 11-12/04)
 Reed, Kit, "Family Bed" (*Sci Fiction* 5/12/04)
 Reed, Robert, "Opal Ball" (*F&SF* 10-11/04)
 Rickert, M., "Cold Fires" (*F&SF* 10-11/04)
 Rickert, M., "Many Voices" (*F&SF* 3/04)
 Roberson, Chris, "Red Hands, Black Hands" (*Asimov's* 12/04)
 Roggie, Deborah, "The Enchanted Trousseau" (*Lady Churchill's Rosebud Wristlet* 6/04)
 Rosenbaum, Benjamin, "Embracing-the-New" (*Asimov's* 1/04)
 Rosenbaum, Benjamin, "Start the Clock" (*F&SF* 8/04)
 Schutz, Aaron, "Being With Jimmy" (*Asimov's* 12/04)
 Singh, Vandana, "Delhi" (**So Long Been Dreaming**)
 Skillingstead, Jack, "Scatter" (*Asimov's* 10-11/04)
 Sterling, Bruce, "Luciferase" (*Sci Fiction* 12/22/04)
 Swanwick, Michael, "The Last Geek" (**Crossroads**)
 Taaffe, Sonya, "Featherweight" (*Say ... Why Aren't We Crying?*)
 Tiedemann, Mark W., "Rain from Another Country" (*F&SF* 9/04)
 Van Pelt, James, "Echoing" (*Asimov's* 12/04)
 Vinge, Vernor, "Synthetic Serendipity" (*IEEE Spectrum Online* 7/7/04)
 Vukcevic, Ray, "Gas" (*F&SF* 4/04)
 Vukcevic, Ray, "Glinky" (*F&SF* 6/04)
 Waldrop, Howard, "The Wolf-man of Alcatraz" (*Sci Fiction* 9/22/04)
 Williams, Liz, "Skindancing" (**The Banquet of the Lords of Night**)
 Wolfe, Gene, "Pulp Cover" (*Asimov's* 3/04)

Have You Missed These Earlier Locus Recommended Lists & Poll Results?

Recommended Reading/Year in Review:

#253 (1982)	- \$2.50	#349 (1990)	- *	#445 (1998)	- \$4.95
#265 (1983)	- *	#361 (1991)	- \$3.50	#457 (1999)	- \$4.95
#277 (1984)	- *	#373 (1992)	- \$3.95	#469 (2000)	- \$4.95
#289 (1985)	- \$3.50	#385 (1993)	- \$3.95	#481 (2001)	- \$4.95
#301 (1986)	- \$3.50	#397 (1994)	- \$3.95	#493 (2002)	- \$4.95
#313 (1987)	- *	#409 (1995)	- *	#505 (2003)	- \$5.95
#325 (1988)	- \$3.50	#421 (1996)	- \$4.50	#517 (2004)	- \$5.95
#337 (1989)	- *	#433 (1997)	- \$4.50		

Locus Awards/Poll Results:

#258 (1982)	- \$2.50	#355 (1990)	- \$3.50	#451 (1998)	- \$4.95
#270 (1983)	- \$2.50	#366 (1991)	- \$3.50	#463 (1999)	- \$4.95
#282 (1984)	- \$3.50	#379 (1992)	- \$3.95	#475 (2000)	- \$4.95
#293 (1985)	- \$3.50	#391 (1993)	- \$3.95	#487 (2001)	- \$4.95
#305 (1986)	- \$3.50	#403 (1994)	- \$3.95	#499 (2002)	- \$4.95
#318 (1987)	- *	#415 (1995)	- \$3.95	#511 (2003)	- \$5.95
#332 (1988)	- \$3.50	#427 (1996)	- \$4.50	#522 (2004)	- \$5.95
#343 (1989)	- \$3.50	#439 (1997)	- \$4.50		



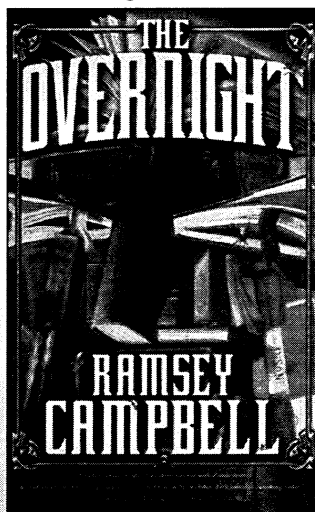
*Issue is sold out; however, photocopy of relevant pages available for \$2.50. Please note: Each year's Recommended List and Awards/Poll results cover the preceding year in SF. Some quantities are limited; if issue is sold out, we will send photocopies of relevant pages.

Postage: for 1 copy, add \$2.00 postage; 2-5 copies, \$4.00 total postage; over 5 copies, \$5.00 total postage. International postage: for 1 copy, add \$2.00 postage; 2-5 copies, \$5.00 total postage; over 5 copies, \$5.00 plus \$1.00 each additional copy. All overseas copies will be sent Economy Rate.

Order from Locus, PO Box 13305, Oakland CA 94661; (510) 339-9198; fax (510) 339-8144; email locus@locusmag.com

Groundbreaking Fiction from Tor

Ramsey Campbell



The Overnight

0-765-31299-9 • \$24.95/\$34.95 Can.

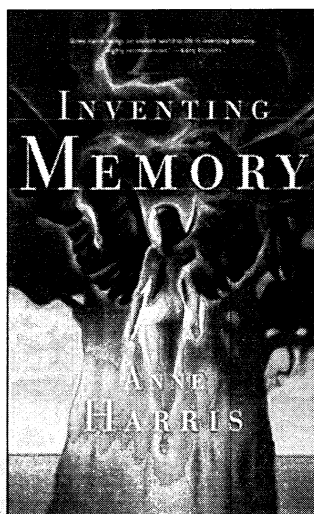
**In hardcover
March 2005**

Ramsey Campbell showcases his ability to turn an ordinary setting into a nightmare world when an overnight stay in a bookstore turns deadly.

"Campbell's masterpiece. Magically fresh and memorable."

—Kirkus Reviews on
The Darkest Part of the Woods

Anne Harris



Inventing Memory

0-765-31134-8 • \$14.95/\$21.95 Can.

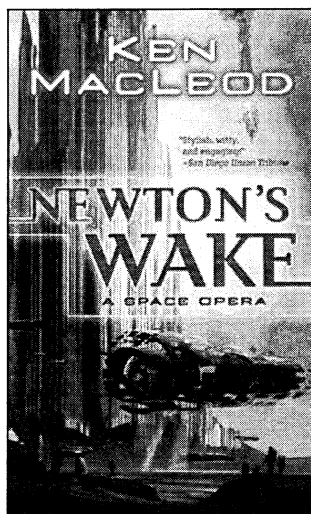
**In trade paperback
March 2005**

When the ancient world is brought to life, Wendy Chrenko discovers that her struggle for self-realization is timeless.

"Harris makes questing for the inner goddess look like child's play in this intriguing mix of SF, romance and feminist fantasy rooted in ancient Sumerian myth."

—Publishers Weekly

Ken MacLeod



Newton's Wake

0-765-34422-X • \$7.99/\$10.99 Can.

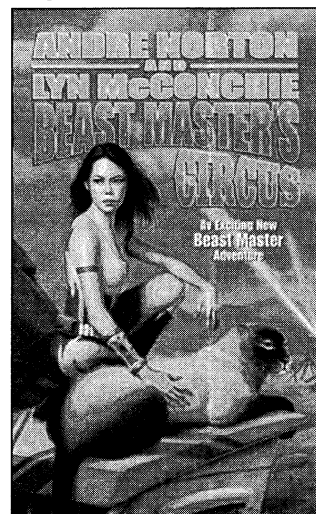
**In paperback
March 2005**

Before a devastating war that destroyed most life on Earth, scientists scanned billions of human personalities into digital storage in space. These personalities return in the flesh to threaten the lives of those who did survive the great war.

"Far more fun than deep space drama has any right to be... Just read the book. Then read it again. It's even better the second time."

—SFX

**Andre Norton AND
Lyn McConchie**



Beast Master's Circus

0-765-34010-0 • \$6.99/ \$9.99 Can.

**In paperback
March 2005**

Laris smells trouble when the animals of the beast masters' teams start disappearing. When she finds that the man behind the plot is someone closest to her, she must stop him without becoming his next victim.

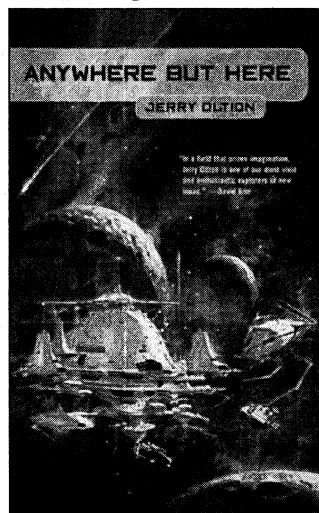
"Adventure, mystery, intrigue, humor, romance. Norton and McConchie serve them up with style."

—Starlog

#1 Science Fiction Publisher 16 Years in a Row!

—Locus Readers' Poll

Jerry Oltion



Anywhere But Here

0-765-30619-0 • \$25.95/\$35.95 Can.

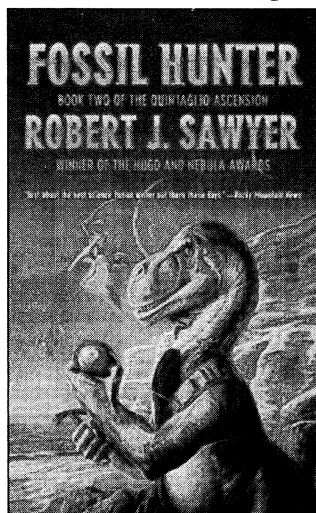
**In hardcover
March 2005**

The new sequel to
The Getaway Special from the
Nebula Award-winning author
of *Abandon in Place*.

"Jerry Oltion pulls off a
miracle that's rare in this
genre—at the same time
he writes great science
stories with people in
them...and he also writes
great people stories
with science in them.
His work is always a
pleasure to read."

—Kevin J. Anderson

Robert J. Sawyer



Fossil Hunter: Book Two of the Quintaglio Ascension

0-765-30973-4 • \$14.95/\$21.95 Can.

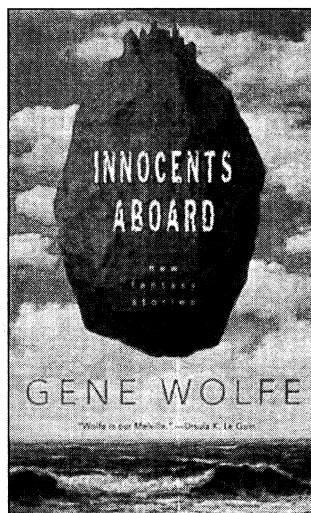
**In trade paperback
March 2005**

The sequel to *Far-Seer*
which further illuminates the
world of intelligent and civilized
dinosaurs: Quintaglio.

★"The characterization is
brilliant, the plotting
enviable, and the narrative
technique tight and fast-
paced. This is a completely
successful novel...*Fossil
Hunter*, like *Far-Seer* before
it, is not just wonderful SF;
it's wonderful fiction."

—Quill & Quire, starred review

Gene Wolfe



Innocents Aboard

0-765-30791-X • \$14.95/\$21.95 Can.

**In trade paperback
March 2005**

A collection of twenty-two
short stories from one of the
most renowned writers
of literary fantasy.

★"The 22 short works
of horror and fantasy
(and 'magic realism' if
one disdains genre
labels) collected here
are further proof that
Wolfe ranks with the
finest writers of this or
any other day."

—Publishers Weekly,
starred review



TOR
www.tor.com

2004 Book SUMMARY

Last year's complaint of "too many books, too little time and space" was even more true in 2004, as we listed over 2,500 books for the first time, our fourth record year in a row. Unfortunately, it made for a bad year for specialty stores, with those that remained having to cope with overflowing shelves.

The publishing field saw mostly minor changes. Avalon Publishing Group acquired Four Walls Eight Windows, folding them into their Thunder's Mouth imprint; other imprints include Carroll & Graf and Seal Press. Meisha Merlin acquired Marietta Publishing early in the year, but we only saw a combined total of three books from them in 2004; in December, they announced that a switch to Diamond Book Distributors had forced them to push back all their 2004 titles to 2005. Prime Books joined Cosmos and Borgo as an imprint of Wildside Press, with Sean Wallace remaining as senior editor. Wildside also entered into a sub-licensing agreement with ibooks, which will publish some Wildside titles in trade paperback and mass market paperback starting in 2005. Wildside plans to focus more on their pulp-related and genre titles in 2005, moving away from the large numbers of reprints of classic mainstream literature which had been spearheaded by Alan Rodgers, who has left the company. Tor started a supernatural romance line. Dorchester made a tentative launch of a new fantasy imprint, Vortex, with one title.

Changes pending for 2005 include the launch of Prometheus Books' new SF/fantasy imprint Pyr, and Phobos Books announced plans for significant expansion in 2005.

Print-on-demand publishing remains problematic. It's often hard to tell if a book is POD. The stigma attached to POD has most publishers trying to avoid the label; smaller publishers may do a small initial print run, then use POD after those copies are gone, making it impossible to track reissues. Major publishers seem to be reserving print-on-demand for backlist titles, if that. Original POD books continue to appear from small presses, or companies that aid self-publishers, many of which are perilously close to vanity presses. We try not to list books we know are from vanity presses, but it's gotten very hard to be certain.

Because POD books don't really exist until a copy is ordered and printed, they don't really compare to books published in the traditional manner. We don't include POD publishers on most of our main lists, and limit our listings of POD books to those we've actually seen here at *Locus*. Publishers are often reluctant to send us the relatively expensive review copies, especially for reprint books we won't actually review.

Wildside Press remains our biggest POD publisher. We saw 50 titles, but they probably did many more. They have been doing some non-POD books, but it's impossible for us to tell exactly how many, and this year they threw us a curve by adding Prime Books, which does a number of original, non-POD books, including some on our Recommended Reading list. Wildside as a whole remains primarily a POD publisher, so we didn't break it out with the other larger publishers on our chart of Total Books Published; with just the titles we saw they would have placed above Warner and below DAW. It would be unfair to other POD publishers if we put them on the main list, either in whole or in part. We did include Prime on our list of Total Books Published by SF Imprint, with 13 titles. Other primarily POD publishers that would otherwise have made the list are Black Coat Press and Hippocampus Press, both with eight titles.

We saw 2,550 titles of interest in 2004, up 5% from 2003. We listed 2,696 in our monthly "Books Received" column, but those figures are adjusted at the end of the year. All the books counted here have been listed there, but not everything listed there is counted here. We delete associational books

Cumulative Book Survey

	HARDBOUND			TRADE PB		MASS MKT. PB		ALL BOOKS	%NEW
1994	New	432	(-5%)	223	(+3%)	453	(-9%)	1109	(-5%)
	Reprint	148	(-17%)	116	(-13%)	363	(+8%)	627	(-3%)
	Total	580	(-9%)	339	(-3%)	816	(-2%)	1736	(-5%)
1995	New	485	(+12%)	282	(+26%)	483	(+6%)	1250	(+13%)
	Reprint	160	(+8%)	159	(+37%)	388	(+7%)	707	(+13%)
	Total	645	(+11%)	441	(+30%)	871	(+7%)	1957	(+13%)
1996	New	456	(-6%)	242	(-14%)	423	(-12%)	1121	(-10%)
	Reprint	147	(-8%)	168	(+6%)	393	(+1%)	708	(-)
	Total	603	(-6%)	410	(-7%)	816	(-6%)	1829	(-6%)
1997	New	410	(-10%)	222	(-8%)	367	(-13%)	999	(-11%)
	Reprint	144	(-2%)	248	(+48%)	425	(+8%)	817	(+15%)
	Total	554	(-8%)	470	(+15%)	792	(-3%)	1816	(-1%)
1998	New	497	(+21%)	274	(+23%)	351	(-4%)	1122	(+12%)
	Reprint	163	(+13%)	254	(+2%)	420	(-1%)	837	(+2%)
	Total	660	(+19%)	528	(+12%)	771	(-3%)	1959	(+8%)
1999	New	479	(-4%)	278	(+1%)	350	(-)	1107	(-1%)
	Reprint	164	(+1%)	262	(+3%)	426	(+1%)	852	(+2%)
	Total	643	(-3%)	540	(+2%)	776	(+1%)	1959	(-)
2000	New	439	(-8%)	264	(-5%)	324	(-7%)	1027	(-7%)
	Reprint	199	(+21%)	288	(+10%)	413	(-3%)	900	(+6%)
	Total	638	(-1%)	542	(-)	737	(-5%)	1927	(-2%)
2001	New	493	(+12%)	370	(+40%)	347	(+7%)	1210	(+18%)
	Reprint	205	(+3%)	390	(+35%)	353	(-15%)	948	(+5%)
	Total	698	(+9%)	760	(+40%)	700	(-5%)	2158	(+12%)
2002	New	548	(+11%)	379	(+2%)	344	(-1%)	1271	(+5%)
	Reprint	209	(+2%)	386	(-1%)	375	(+6%)	970	(+2%)
	Total	757	(+8%)	765	(+1%)	719	(+3%)	2241	(+4%)
2003	New	620	(+13%)	386	(+2%)	369	(+7%)	1375	(+8%)
	Reprint	240	(+15%)	368	(-5%)	446	(+19%)	1054	(+9%)
	Total	860	(+14%)	754	(-1%)	815	(+13%)	2429	(+8%)
2004	New	653	(+5%)	410	(+6%)	354	(-4%)	1417	(+3%)
	Reprint	224	(-7%)	418	(+14%)	491	(+10%)	1133	(+7%)
	Total	877	(+2%)	828	(+10%)	845	(+4%)	2550	(+5%)

of no real SF interest, chapbooks, and UK books distributed in the US. Books published in 2003 but not seen until 2004 are included, as are January 2005 books seen in December 2004. Where there are simultaneous hardcover and trade paperback editions, we count only the most common or earliest one, usually the trade paperback. If there are two different publishers, we count both. If we only see one state or edition, we note the possible existence of the other(s) in "Books Received", but don't count them. Editions with multiple bindings and states are counted only once, unless there are differences in the text. Completely rewritten books are counted as new, but those with minor revisions or corrections are considered reprints. First American editions are considered new, even if the British editions have been previously listed in the "British Books" column. Omnibus volumes are counted as new, even if all the contents have previously appeared; however, if a book is broken down into multiple volumes, it's considered a reprint unless there is significant additional material.

We distinguish between trade and mass market paperbacks based (almost) purely on the physical size of the book, rather than the returnability of the product, the criterion used by most publishers and booksellers. Anything larger (or smaller) than a standard mass market rack size is considered a trade paperback. Some publishers produce essentially mass market-size books marketed as trade paperbacks, but we generally count them as mass market.

There were 1,417 new titles listed, a new record, up 8% over the previous year. Reprints also set a new record at 1,133, up 7%. The percentage of new books dropped slightly to 56%. In theory, a 50/50 split would be ideal, since many originals only earn out their advances if reissued. (This doesn't apply

to POD reprints with their lower profit margins and nebulous "printings.") There were almost certainly more reprints than we counted, since reissues are hard to spot unless the price goes up or the cover changes; even publishers don't always know whether the book has actually been reprinted or just unearthed from a warehouse. Graph #1 shows the publishing history for new and reprint books for the last two decades. The number of books has more than doubled in that time.

Hardcovers set new records with 877 titles, but were up only 2%, the smallest increase in four years. Hardcover originals were up 5% to 653; reprints actually dropped 7% to 224. Tor continues to lead in original hardcovers with 109, up from 102. 96% of their original books are hardcovers, up from 91%. Of the major publishers, only the SFBC has a higher percentage of original hardcovers (100%), but had only 21 original books. Five of the top ten publishers had hardcovers as more than 50% of their original books, the same as the last three years: SFBC with 100%, Tor 96%, Baen 85%, HarperCollins 69%, and Random House/Ballantine/Del Rey 62%. Overall, hardcovers were 46% of all original books, up from 45% the year before. On-demand books are theoretically all available in both hardcover and trade paperback, but most publishers only send trade paperbacks; we saw only seven POD hardcovers in 2004.

Trade paperbacks increased in 2004 with 828 titles, up 10%. Reprints were up 14% to 491, while originals rose 6% to 410, staying ahead of mass market originals (354) but still well behind hardcover originals (653). Penguin Group USA took over as leader in trade paperbacks, with 87, followed by Random House/Ballantine/Del Rey with 60, and

»

Total Books Published 2004

PUBLISHER	HC		TP		PB		TOTAL
	New Repr.		New Repr.		New Repr.		
Penguin Group USA	59	6	24	63	83	74	309
Tor	109	6	1	50	3	88	257
HarperCollins	60	5	10	48	17	51	191
Bookspan/SFBC	21	156	-	9	-	-	186
Random/Ball/Del Rey	46	3	16	44	12	53	174
S&S/Pocket	22	-	12	14	57	25	130
ibooks	8	1	8	36	10	56	119
Bantam D'day Dell	16	2	4	10	19	24	75
Baen	34	2	-	1	6	24	67
Wizards of the Coast	7	6	9	1	21	17	61
DAW	12	-	-	-	22	18	52
Warner/Little, Brown	10	2	4	5	5	18	44
Scholastic	15	2	4	12	2	9	44
BL Publishing US	4	-	4	-	31	4	43
Gale Group/Five Star	32	2	-	2	-	-	36
Harcourt	10	2	2	11	-	4	29
Leisure/Dorchester	-	-	1	-	19	8	28
Harlequin/Worldwide	3	-	12	-	10	1	26
Hyperion	14	-	3	4	1	4	26
St. Martin's	7	-	6	7	4	2	26
Kensington	-	-	5	1	12	6	24
White Wolf	-	-	5	1	12	-	18
Bloomsbury USA	10	1	-	2	-	3	16
Night Shade	15	1	-	-	-	-	16
Houghton Mifflin	8	1	1	5	-	-	15
Avalon Publishing Group	3	-	10	1	-	-	14
BenBella Books	-	-	5	9	-	-	14
NESFA Press	6	3	1	1	-	-	11
Gryphon Books	-	-	10	-	-	-	10
Subterranean Press	9	-	-	-	-	-	9
Golden Gryphon Press	7	-	-	1	-	-	8
Llewellyn	-	-	4	4	-	-	8
Overlook Press	2	-	1	5	-	-	8
Borders	2	5	-	-	-	-	7
Candlewick Press	3	3	-	1	-	-	7
Delirium Books	7	-	-	-	-	-	7
Tachyon Publications	3	-	3	1	-	-	7
Wesleyan University Press	2	-	2	3	-	-	7
University of Nebraska Press	-	-	1	5	-	-	6
Ash-Tree Press	5	-	-	1	-	-	6
Barnes & Noble Books	-	1	-	4	-	-	5
ColdSpring Press	-	-	4	1	-	-	5
Grove/Atlantic	-	-	2	3	-	-	5
Haworth/Harrington Park	-	-	4	1	-	-	5
Old Earth Books	-	4	1	-	-	-	5
Red Jacket Press	-	2	-	3	-	-	5
Vertical	3	-	1	1	-	-	5
Total Misc: 201 Pubs	79	8	230	47	8	2	374
	653	224	410	418	354	491	2550

CHART 1: ORIGINAL BOOKS

	2004	2003	2002	2001	2000	1999	1998	1997	1996
SF Novels*	253	236	256	251	230	251	242	229	253
Fantasy Novels*	389	340	333	282	258	275	233	220	224
Horror Novels*	172	171	112	151	80	95	110	106	122
Anthologies	112	97	84	82	67	74	105	104	103
Reference	32	27	18	25	16	20	34	21	28
Collections	113	113	104	119	77	73	79	71	76
Media-Related	199	213	200	172	183	191	193	149	183
Art/Humor/Poetry	44	57	44	45	35	38	30	26	29
History/Criticism	45	53	50	30	32	39	43	34	43
Omnibus	51	67	68	54	44	42	49	34	35
Misc.	4	2	2	2	3	8	5	4	29

* includes YA

CHART 2: TOP PUBLISHERS TOTAL BOOKS***

	2004	'03	'02	'01	'00	'99	'98	'97	'96
Penguin Group (USA)	309	264	253	226	215	229	255	259*	262*
Tor	257	281	254	277	248	263	218	239	246*
HarperCollins	191	156	155	157	158	203*	216*	188*	178*
SF Book Club	186	197	158	163	165	135	138	123	112
Random/Ballantine	174	169	153	157	140	122	123	175	118
S&S/Pocket	130	171	149	140	126	153	104	93	101
ibooks	119	78	46	29	19	3	-	-	-
Bantam/D'day/Dell	75	40	54	49	74	103	100	106	113
Baen	67	72	65	60	62	59	53	52	59
Wizards of the Coast	61	60	46	47	48	39*	45*	12*	44*
DAW	52	49	46	45	58	42	59	61	55
Warner/Little Brown	44	47	50	46	34	39	39	37	42

***Does not include Print-on-Demand books; Wildside had 50 titles

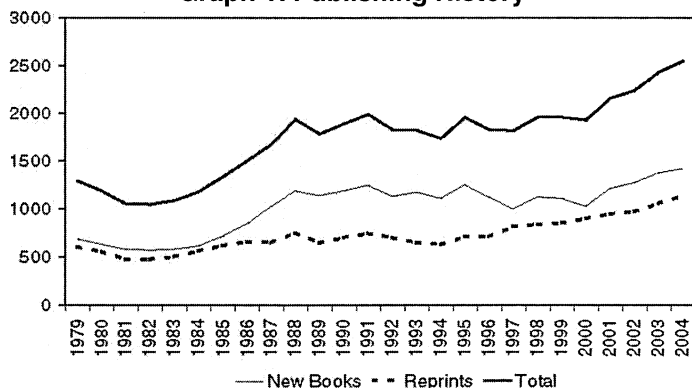
* combined Penguin Putnam ° combined HarperCollins/Morrow/Avon

*includes St. Martin's °includes TSR

Total Books Published By SF Imprint, 2004

PUBLISHER	HC		TP		PB		TOTALS		
	New Repr.		New Repr.		New Repr.		2004	'03	'02
Tor	93	5	1	46	3	86	234	254	229
SFBC	21	152	-	7	-	-	180	193	158
Ace	14	2	11	6	22	38	93	93	89
Del Rey	17	-	9	8	12	34	80	96	76
Baen	34	2	-	1	6	24	67	72	65
Wizards of Coast	7	6	9	1	21	17	61	60	46
Eos	17	1	3	6	14	13	54	50	38
DAW	12	-	-	-	22	18	52	49	46
Roc	6	-	4	1	27	9	47	43	41
Bantam Spectra	3	1	3	3	15	20	45	22	27
Black Library US	4	-	4	-	31	4	43	36	26
Warner Aspect	6	-	4	1	3	9	23	24	26
Firebird	-	-	-	18	-	4	22	21	12
White Wolf	-	-	5	1	12	-	18	16	21
Night Shade	15	1	-	-	-	-	16	13	-
BenBella Books	-	-	5	9	-	-	14	9	-
Luna	1	-	11	-	-	1	13	-	-
Wildside/Prime	5	-	6	1	1	-	13	12	-
NESFA Press	6	3	1	1	-	-	11	6	8
Gryphon Books	-	-	10	-	-	-	10	3	6
Totals:	261	173	86	110	189	277	1,096	1,072	914

Graph 1: Publishing History



Graph 2: Subject History

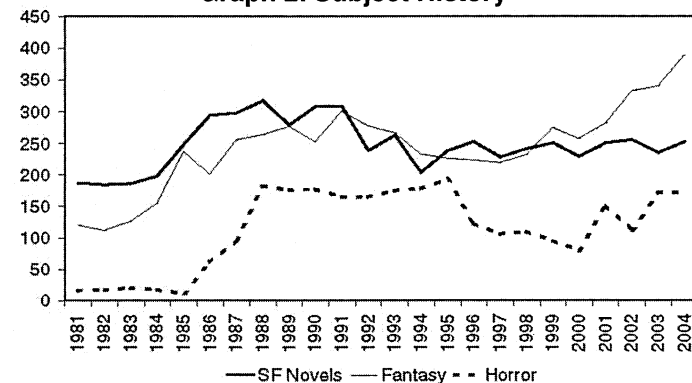


CHART 3: TOP PUBLISHERS ORIGINAL BOOKS 2003

	2004	'03	'02	'01	'00	'99	'98	'97	'96
Penguin Group (USA)	166	139	135	132	111	126	141	149*	156*
Tor	113	112	96	119	101	99	85	99	117*
S&S/Pocket	91	125	110	102	93	111	86	77	79
HarperCollins	87	63	70	81	71	117*	116*	112*	115*
Random/Ballantine	74	82	72	64	67	57	55	69	56
Baen	40	43	36	36	38	33	39	39	47
Bantam/D'day/Dell	39	27	27	23	41	53	47	56	70
BL Publishing	39	28	26	14	14	-	-	-	-
Wizards of the Coast	37	32	32	39	37	34	38	11	41
DAW	34	37	35	37	28	30	33	29	35
Gale Group	32	20	13	-	-	-	1	1	-
ibooks	26	26	28	12	12	1	-	-	-
Hyperion	25	6	7	8	5	6	4	-	3
SF Book Club	21	31	24	20	20	25	24	16	12
Scholastic	21	29	19	25	22	17	12	9	1
Leisure/Dorchester	20	12	12	18	9	8	6	-	1
Warner/Little Brown	19	29	37	26	19	22	26	22	30

*combined Penguin Putnam ° combined HarperCollins/Morrow/Avon

*includes St. Martin's

2004 Book Summary

HarperCollins with 58. Tor, previously the clear leader in trade paperback publishing, was fourth with only 51. Three of the top ten publishers decreased their number of trade paperbacks: Tor, Simon & Schuster/Pocket, and Baen. We saw 119 trade paperbacks clearly identifiable as POD, up from 105 in 2003; 104 were original books, up from 85.

Mass market paperbacks were up 4% to 845. Originals were down 4% to 354, while reprints rose 10% to 491. Mass market paperbacks were 33% of the total books published, down from 34%. They were 25% of the original books published; of those, 40% (142) were media tie-ins. Some major publishers still bring out more than 50% of their originals in mass market: DAW (65%), Simon & Schuster/Pocket (63%), and Wizards of the Coast (57%); Penguin Group USA comes close with exactly 50%. Numerically, Penguin Group USA leads with 83, followed by Simon & Schuster/Pocket with 57, BL Publishing/Black Library US with 31 (all tie-ins), DAW with 22, and Wizards of the Coast with 21 (all gaming tie-ins). Baen continues to reduce the percentage of their originals in mass market, down to 15% from 21% in 2003. Tor tripled their mass market original output with three titles, two part of their new supernatural romance line.

Penguin Group USA took the lead with the most books in the genre, their total of 309 a 17% increase over 2003. Their total output was 21% hardcover, 28% trade paperback, and 51% mass market; their original books were 36% hardcover, 14% trade paperback, and 50% mass market. Tor, knocked out of first place after leading for six years in a row, dropped back to second with 257 titles, a 9% drop. Their output was 45% hardcover, 20% trade paperback, and 35% mass market; originals were 96% hardcover, 1% trade paperback, and 3% mass market. HarperCollins moved up into third place with 191 books total, 34% hardcover, 30% trade paperback, and 36% mass market; originals were 69% hardcover, 11% trade paperback, and 20% mass market. Overall, original books were 46% hardcover, 29% trade paperback, and 25% mass market.

The new titles are broken down by subject in Chart #1. The count total doesn't quite match our count by publisher, as usual; the two are compiled separately, and discrepancies usually creep in.

Of the new titles, 814 were novels, up 9% from 747 last year. (Not included in this figure are 168 new novels in the media-related category.) Novels were 57% of new books, up from 54% last year. Numerically, SF, fantasy, and horror all increased. SF novels were up 7% to 253 books, 18% of the new books total. Fantasy beat SF for the sixth year in a row, up 14% to a new high of 389 books, 27% of the new books total, up from 25% last year. Horror novels were up a slim 1% to 172 books, or 12% of the new books total, the same as last year. Media tie-ins were down 7% to 199, or 14% of the new books total, down from 15%. Non-fiction was 9%, down from 10%. Omnibuses were down 24%, making 4% of the new books total.

The 253 original SF novels include 20 YA novels, 8% of the total, up from 7% last year. There were also 18 SF first novels, 7% of the SF total, down from 11% in 2003.

Fantasy had 389 original novels, including 117 YA novels, 30% of the fantasy total, down from 34%. (It's still Harry Potter's fault.) There were 40 fantasy first novels, 15% of the fantasy total, up from 10%. Fantasy romances remain popular (even Tor has added a supernatural romance line) but we don't count them unless the fantasy elements significantly outweigh the romance – a hard call to make, sometimes.

We saw 172 original horror novels, but our count is likely low – there are a lot of small-press limited editions that we never see. We try to restrict our count to supernatural horror, leaving out the strictly non-fantasy books, but some inevitably slip in. Our total this year includes 28 YA titles, 16% of the horror total, up from 13% the year before. (These figures

don't include non-supernatural horror, or books for pre-teens. R.L. Stine is back, but so far he's not having much impact on our numbers.) Of the YA horror novels we did list, at least five, or 18%, were part of series, down from 52%. More horror lurks in media tie-in series such as *Buffy*, *Angel*, and *Charmed*, as well as gaming tie-ins from White Wolf's World of Darkness. Vampires remain popular; we saw 46 original vampire novels, up from 44, and 44 reprint vampire novels – and that doesn't count the tie-ins, or some of the romances and mysteries in which vampirism is little more than an inconvenience.

The flood of YA books continues. Fantasy dominated the new YA novels for the ninth year in a row. We saw 165 YA novels, up from 155 in 2003; 117 (71%) were fantasy, 28 (17%) horror, and 20 (12%) SF. In 2003 we had 75% fantasy, 15% horror, and 10% SF. Publishers are still riding the Harry Potter wave, with new YA imprints from a number of publishers; Wizards of the Coast launched Mirrorstone in June. Other new lines that will include fantasy and SF are Abrams' Amulet, Penguin's Razorbill, Houghton Mifflin's Graphia, and Dorchester's girl-oriented Smooch.

First novels dropped slightly with 69 titles, down from 73. It's difficult to determine how accurate this figure is; some publishers won't admit a book is a first novel, while others repackage authors with saging sales by announcing a pseudonymous "debut." Fantasy led with 40 books, up from 33; SF followed with 18, down from 27; horror had ten, down from 13; and there was one tie-in first novel (Star Trek), up from none. We identified three first novels as POD, down from 17 in 2003. Major publishers were responsible for 44, or 64%, of first novels. HarperCollins led with seven, followed by Penguin Group USA and Tor with five each, Bantam/Doubleday/Dell with four, and Random House/Ballantine/Del Rey with three.

Media-related books were down with 199 new titles, 14% of the new books total, down from 15% in 2003. This number is all fiction, with 168 novels plus omnibuses and anthologies. We stopped counting media-related non-fiction eight years ago, except for a few items of special interest in other areas (art, literary criticism) counted as regular non-fiction.

Star Trek continues to lead the media-related books with 26 new titles, down from 35. *Star Wars* had eight new titles, down from ten. *Buffy, the Vampire Slayer* had six, one a tie-in with spin-off *Angel*, which had five titles. *Smallville* had three, down from nine. Among other YA series, *Charmed* had six titles; we saw no new titles from either *Roswell* or *Sabrina, the Teenage Witch*. Wizards of the Coast continues to dominate gaming titles with a total of 37 titles in four series: 15 DragonLance, 13 Forgotten Realms, four in the new YA Dungeons & Dragons series, and three Magic: the Gathering. BL Publishing had 25 new titles in their Warhammer and Warhammer 40,000 series, plus another 13 comics and media tie-ins under the Black Flame imprint. White Wolf had 14 new titles in their World of Darkness series, and another two in their related Exalted series. WizKids had six new titles in their MechWarrior series.

Our "Art Books" section racked up 44 new titles in 2004, down from 57 in 2003, but the same as in 2002. This mixed category combines art, humor, poetry, and other occasional oddities. This year's listing includes ten graphic novels, eight children's picture books, and two Tolkien-related books. There were 12 books focusing on specific artists, and two overviews of the field.

We saw 112 anthologies in 2003, up from 97 in 2003; 66 had mostly original stories, while 46 had mostly reprints. An additional 11 anthologies were counted as media tie-ins, down from 12. It's hard to define a "theme" anthology, since it's rare to find any without a theme of some sort – the editors need some reason for their choices – but not counting the tie-ins, there were at least 56 anthologies with specific themes. Ten books had "Best" in their titles, seven of them year's bests. Erotic horror is common enough it doesn't qualify as a theme without added qualifiers,

but lately there has been a trend towards anonymously edited SF/fantasy/supernatural erotic/romance anthologies from non-genre imprints. We saw nine this year, averaging four novellas each, with titles such as *Immortal Bad Boys*, *Cravings*, and *Hot Blooded*. More interesting anthology titles included *The Four Bubas of the Apocalypse: Flatulence, Halitosis, Incest, and ... Ned, Turn the Other Chick*, and the nostalgic *McSweeney's Enchanted Chamber of Astonishing Stories*, *All-Star Zeppelin Adventure Stories*, and *Weird Trails, April 1933* (a mock *Weird Western* pulp magazine).

Collections came in with 113 new titles, the same as last year. We don't categorize collections as SF, fantasy, or horror, but there were ten YA collections, up from five last year. Small presses were responsible for 75, or 66% of the collections, up from 59% last year. Wildside Press had the most with 13, followed by Night Shade Books with eight, Penguin Group USA with seven, Gale Group/Five Star and Golden Gryphon both with five, and Ash-Tree Press (all from 2003), Black Coat, Delirium, HarperCollins, and Subterranean all with four.

There were 32 reference books, up from 27. History/criticism had 45 titles, down from 53. We saw 52 omnibus titles, plus another 17 listed as media tie-ins.

Charts #2 and #3 show the top publishers for total and original books. The Total Books Published listing gives the large picture; it includes all publishers with five or more books. In the charts, we try to make the current figures more comparable by adjusting past figures for mergers and new combinations. The only significant changes this year were the merging of Four Walls Eight Windows with the Avalon Publishing Group and Wildside's acquisition of Prime.

Not all the Miscellaneous publishers are small press, but most of the small press is under Miscellaneous. Of the small presses, 12 made it out of Miscellaneous this year: Ash-Tree Press, BenBella Books, Cold Spring Press, Delirium Books, Golden Gryphon Press, Gryphon Books, NESFA Press, Night Shade Books, Old Earth Books, Red Jacket Press, Subterranean Press, and Tachyon Publications. New to the list are Gryphon Books, Llewellyn, Borders, Candlewick Press, Delirium Books, Tachyon Publications, Ash-Tree Press, Cold Spring Press, Grove Atlantic, Haworth/Harrington Park, Old Earth Books, and Red Jacket Press. POD publishers are included in Miscellaneous regardless of the number of titles published.

Chart #2 shows the top publishers' totals for the past nine years. The same publishers made the chart this year as last, but there was considerable shifting around. Penguin Group USA moved into top spot with 309 titles, knocking long-time champ Tor back into second place with 257. HarperCollins moved up to third with 191, followed by SFBC with 186; Random/Ballantine held steady in fifth place with 174. Seven of the top publishers increased their output while five decreased theirs.

Chart #3, Top Publishers of Original Books, shows Penguin Group USA holding onto the top spot. Tor moves up into second place, knocking Simon & Schuster into third, followed by HarperCollins in fourth, swapping places with Random/Ballantine in fifth; Baen held steady in sixth place. Below that we saw the usual shifting around. New to the list are Hyperion in 13th place and Leisure in 16th.

The percentage of reprints for each major publisher can give an indication of publishers' profits. Hard/soft deals and other variables complicate matters, but even then it's usually cheaper to do a reprint than buy a new book. Graph 1: Publishing History shows the relative numbers of new books and reprints, with a sizeable gap between them starting in the late '80s, though it narrowed somewhat in 2000. The number of reprints has generally remained quite steady, while the proportion of original (new) books and total books has fluctuated. The proportion of reprints (the opposite of the percentage of new books shown on the Cumulative Book Survey) went up slightly to 44% percent. Of the top ten SF publishers, five increased

their proportion of reprints. The SFBC led with 89% reprints (up from 84% in 2003), followed by ibooks with 78% (up from 67%), Random House/Ballantine/Del Rey with 57% (up from 51%), Tor with 56% (down from 60%), and HarperCollins with 54% (down from 60%). The rest had reprints as less than half their total. Simon & Schuster/Pocket trailed the pack with only 30% reprints, though that may be misleading, since we seldom spot reissues of their many *Star Trek* titles, even though they're generally kept constantly in print.

We saw genre material from 248 publishers, down from 252 last year. We had 201 miscellaneous publishers, down from 222; we're not sure just how many of these are POD publishers.

The chart of Total Books Published by SF Imprint shows figures for the separate imprints without all their corporate affiliates or non-specialty lines.

The imprints remain the heart of the field, with the publishers and editors committed to the genre, and may give a better idea of the state of SF than the bigger publishing picture. Tor and the SFBC remain the biggest imprints, well ahead of the rest of the pack. Ace and Del Rey yet again swapped places in third and fourth. Most of the remaining imprints held onto their relative positions. We added four imprints: BenBella Books, Luna, NESFA, and Gryphon Books. The closest runners up were Subterranean (nine titles) and Golden Gryphon (eight). Meisha Merlin dropped off the list with only two titles. Six of the imprints decreased their output, including four of the top five. Ace held steady, while the rest of the imprints increased their number of titles. (Night Shade also held steady if you deduct their three Ministry of Whimsy titles. Black Library's total includes 13 media tie-in titles under their new Black Flame imprint; without them, Black Library's output actually dropped, though they would retain their relative position on the chart.)

QUALITY

The only fair basis we have for judging a publisher's quality is through the number of their books that make the *Locus* Recommended Reading List (pp. 42, 43, 47) as shown in Chart #4. We recommended 148 books, up from 142 last year. This year's count includes three novellas and a novelette published as separate books. There are also three cases in which two books are counted as only one volume, since they were originally single novels split into two to meet marketing demands. If a book had a UK edition and a later US one, we gave credit to both publishers. We recommended books from 54 publishers, down from 60 last year, including eight from the UK, two from Australia, and two from Canada. There were 18 small presses represented by 42 titles.

12 publishers had four or more recommended titles, one more than last year. HarperCollins took top place with 17 titles. Tor came in second with 16. Penguin Group USA and Random/Ballantine, tied with Tor for first place in 2003, came in third and fourth.

COMMERCIAL SUCCESS

Bestseller lists give us the best indicators we have

CHART 4: RECOMMENDED BOOKS

	2004	'03	'02	'01	'00	'99	'98	'97	'96	'95
HarperCollins US	19	11	18	15	17	18°	32°	24°	17°	14°
Tor	16	13	24	33	29	30	26	26	37*	30*
Penguin Group (USA)	13	13	14	14	9	6	12	19*	15*	9*
Random/Ballantine	12	13	9	5	10	8	5	6	7	6
Orion/Gollancz	6	5	9	6	8	7	9	5	5	9
Night Shade Books	6	3	2	1	2	-	-	-	-	-
DAW	5	4	2	2	1	3	4	5	4	4
Golden Gryphon	5	6	5	4	5	2	1	1	-	-
Wildside/Borgo/Prime	5	7	2	1	-	-	-	-	-	-
S&S/Scribner	4	2	3	-	1	2	2	1	2	2
Bantam/Doubleday/Dell	4	5	4	3	8	5	7	7	12	14
Tachyon	4	-	-	-	-	-	1	1	2	1
Avalon Pub. Group	3	1	3	1	1	1	2	-	3	2
ibooks	3	-	-	-	1	-	-	-	-	-
PS Publishing	3	4	5	-	5	1	-	-	-	-
St. Martin's	3	3	5	4	6	6	7	++	++	++
Underwood	3	2	2	1	2	2	2	2	1	1
Wheatland	3	1	1	-	-	-	-	-	-	-

*combined Penguin and Putnam

*including St. Martin's

°combined HarperCollins/Morrow/Avon

**combined with Tor

of commercial success. Charts #5 and #6 show which publishers dominated the lists, with percentages based on the number of times each publisher had a book appear. The chain lists are kept separate from the *Locus* list to help track variations in buying patterns. The *Locus* list is based primarily on reports from specialty bookstores, and thus should reflect a more knowledgeable and selective readership. The figures here do not include media- and gaming-related titles, which are overwhelmingly dominated by just a few publishers.

The *Locus* list saw the usual players shuffling around a bit. Penguin Group USA and Random House/Ballantine/Del Rey tied for first place, knocking Tor back to third, followed by HarperCollins in fourth. Houghton Mifflin dropped down to eighth place as the Tolkien tide continued to ebb. Warner dropped off the list and was replaced in ninth place by Simon & Schuster, given a boost by Stephen King's *Dark Tower* novels.

The chain bestseller lists represent the broader book market. (Even though we call them "chain" lists, for the first nine months of 2004 we included the BookSense.com list, compiled from over 350 independent booksellers.) There were fewer changes on this chart, with Random/Ballantine staying firmly in first, followed by Tor in second. HarperCollins moved up to third place, while Penguin Group USA held steady in fourth. The Tolkien books were more of a presence on the chain lists than the *Locus* lists, but lost enough ground to drop Houghton Mifflin to fifth place, down from third last year. Below that, publishers maintained their relative positions.

Movie tie-ins affected more than just Tolkien titles on the main chain lists. Bantam picked up points for both Isaac Asimov's *I, Robot* and Ursula K. Le Guin's *A Wizard of Earthsea*; the movie versions were disappointing, but it's hard to complain if they inspire new readers to read good books. Ray Bradbury's classic *Fahrenheit 451* (Del Rey) normally reappears sporadically on chain lists, possibly because many schools use it in classes, but was a fixture on all the chain lists mid-2004 (in both mass market and trade paperback), quite possibly thanks to the unexpected publicity from Michael Moore's *Fahrenheit 9/11*.

(Bradbury really shouldn't have been upset about the name.)

We don't include the media- and gaming-related titles because they're usually foregone conclusions. A cursory examination of the year's lists shows results very similar to last year's, with Ballantine/Del Rey (*Star Wars*) and Pocket (*Star Trek*) duking it out without any real competition. The gaming tie-ins are a bit of a surprise, with the usual heavyweight Wizards of the Coast (DragonLance, Forgotten Realms, Magic: the Gathering) having to fend off Ballantine Del Rey's Halo books, based on the very hot computer games. We had to actually count the votes to determine a winner. Wizards beat Del Rey on the *Locus* lists by only two bestseller places; the results were reversed on the chain list, with Del Rey taking 53% of the places, Wizards 45%, and Black Library a distant third with 2%. Since we only

list the top five gaming tie-ins on any of the lists, the three Halo titles take up a disproportionate amount of space, but it's still an impressive performance for books that came out before 2004.

CONCLUSION

Publishers are putting out too many books. The big publishing corporations care less about breaking even than about increasing sales every year, and they're doing it by pumping out titles in greater quantity. We seem to have gotten past the notion that big losses are a good thing (the dot-com boom and bust did that one in), but the idea that quantity is more important than quality or even solvency is dangerous. In the past, publishers increased their output by acquiring competitors, which increased their numbers, but usually didn't dramatically increase the total number of books on the market. Lately publishers seem more focused on internal growth, adding a new imprint to meet every new trend. Add a general increased interest in fantasy (especially in the romance, YA, and mystery fields) and the field is getting flooded, and there's hardly shelf space for all the major players, much less the small press.

Print-on-demand books have a particularly hard time getting into stores, thanks to high prices and the perception of low quality, so they have to rely on the Internet – making it impossible for us to accurately count them, or get any idea of sales. Some small presses with strong niche markets find POD publishing a workable solution, but it hasn't revolutionized the market the way some pundits predicted. (It might help if there were some way to stop all the deluded self-publishers out there.)

No new trends come to mind. The biggest phenomenon this year seems to be Susanna Clarke's *Jona- than Strange & Mr Norrell*, but it doesn't seem to be the sort of thing to spark a trend. Supernatural romances are big, but they've been growing for some years. YA fantasy is booming, but we've been noting this phenomenon, and blaming it on Harry Potter, for a while now. So, it looks like 2004 was the year of "more of the same" – with the emphasis on more. Let's just hope that when the boom ends, the SF field isn't too badly busted up.

—Carolyn Cushman/C.N.Brown ■

CHART 5: *Locus* Bestsellers TOP PUBLISHERS *LOCUS* BESTSELLERS

	2004	'03	'02	'01	'00	'99	'98	'97
1. Penguin Group (USA)	19%	14	10	12	13	10	13	11*
2. Random/Ball/Del Rey	19%	16	24	24	13	19	17	17
3. Tor	17%	20	17	16	18	19	20	21*
4. HarperCollins	16%	15	12	15	17	21°	16°	13°
5. Bantam/D'ay/Dell	6%	6	5	7	10	11	8	14
6. Baen	5%	9	10	9	10	6	9	7
7. DAW	4%	5	4	4	5	6	6	6
8. Houghton Mifflin	4%	8	13	9	2	-	-	-
9. Simon & Schuster	2%	-	-	-	-	-	-	-

*includes St. Martin's books

°combined Penguin and Putnam

°combined HarperCollins/Morrow/Avon

CHART 6: Chain Bestsellers TOP PUBLISHERS B&N/B. DALTON, BORDERS/WALDEN, BOOKSENSE.COM

	2004	'03	'02	'01	'00	'99	'98	'97
1. Random/Ball/Del Rey	25%	27	33	22	24	29	30	28
2. Tor	18%	18	17	20	21	21	21	21*
3. HarperCollins	15%	10	6	8	13	12°	11°	7°
4. Penguin Group (USA)	14%	12	8	13	14	11	13	13*
5. Houghton Mifflin	8%	14	19	19	6	4	2	2
6. Bantam/D'ay/Dell	6%	5	6	11	10	11	7	9
7. Baen	3%	4	5	3	4	4	5	4
8. DAW	3%	3	2	3	3	5	6	8

- indicates a figure less than 2%

*tie

2004 MAGAZINE SUMMARY

The circulation numbers continued their downward spiral this year and we lost more specialty bookstores. The total number of issues for professional magazines dropped from 47 to 44 (mostly because *Interzone* halted production during the sale of the magazine). But even as the numbers fell, the quality of the content in the various professional, semi-pro, minuscule, and online magazines was excellent. *Asimov's* and *Analog* each published their scheduled ten issues, two being double issues. *Argosy* and *Amazing Stories* were resurrected with much fanfare, though their fates are uncertain at present with *Argosy* on an entirely irregular schedule and *Amazing Stories* going on "hiatus." *Interzone* changed hands (and looks) and may have a more regular schedule and certain future now.

So it's not all bad news. There is still more fiction out there than anyone could hope to read, and the energy and enthusiasm in the field holds strong.

AMAZING STORIES

Amazing Stories was brought back to life in 2004, continuing its numbering from the previous incarnation with Issue #603. Paizo Publishing's high-quality glossy magazine retailed for \$5.99, with Dave Gross as the editor. While sporting slick, commercial covers with media images like *Spider-man*, *Sky Captain*, *Star Wars*, and *The Incredibles* to lure TV and movie fans, the magazine's editorial philosophy was clear about the importance of stories; about a third of the magazine was fiction, a third media, and a third columns. Short fiction included stories by Bruce Sterling, Harlan Ellison, Gene Wolfe, Paul Di Filippo, Leslie What, Jack Williamson, etc. There were also interviews with Robert Silverberg, George R.R. Martin, Larry Niven, etc.; features; and reviews. September, October, November, and December issues were delivered on schedule with a total of 19 pieces of short fiction.

Then came the "hiatus." At this time, we have no information on publication of the magazine past the February 2005 issue, nor any circulation figures for the last four months of 2004. As such, we can only speculate (see page 12).

ANALOG

Analog's paid circulation hit another new low, dropping 18%. Subscriptions fell by 3,899 to 27,816. Newsstand and bookstore sales fell from 8,883 to 5,456, with sell-through down to 50%. *Analog* produced ten issues in 2004: eight singles with 144 pages and the two promised doubles, January/February and July/August, with 240 pages each. The covers are a mix of space scenes with explorers on four covers, aliens gracing three, spaceships blasting across two, and even a pterodactyl on one. They printed two serials (a three-part and a four-part), five novellas,

2004 Magazine Circulation Summary

Year	Subscriptions	Newsstand Sales	Returns	% Newsstand Copies Sold	Paid Circulation	Paid Circ. Change
<i>Analog</i>						
1991	67,475	12,250	30,133	29%	79,725	-4.2%
1992	66,000	12,000	27,800	30%	78,000	-2.2%
1993	67,000	11,000	41,000	21%	78,000	0.0%
1994	65,000	10,000	38,000	21%	75,000	-3.8%
1995	61,000	9,000	19,400	32%	70,000	-6.7%
1996	52,562	7,086	17,140	29%	59,648	-14.8%
1997	46,324	7,048	14,754	32%	53,372	-10.5%
1998	46,707	12,950	12,422	51%	59,657	+11.8%
1999	40,731	10,932	16,093	41%	51,663	-13.4%
2000	39,270	8,497	17,137	33%	47,767	-7.5%
2001	34,811	8,318	8,950	48%	43,129	-9.7%
2002	33,307	8,808	7,164	55%	42,115	-2.4%
2003	31,715	8,883	5,729	61%	40,598	-3.6%
2004	27,816	5,456	5,532	50%	33,272	-18.0%
<i>Asimov's Science Fiction</i>						
1991	64,377	9,638	27,224	26%	74,015	-7.3%
1992	63,000	9,000	26,900	25%	72,000	-2.7%
1993	64,000	9,000	40,000	18%	73,000	+1.4%
1994	61,000	8,000	32,000	20%	69,000	-5.4%
1995	52,000	7,000	17,000	29%	59,000	-14.5%
1996	41,230	4,679	13,134	26%	45,909	-22.2%
1997	37,488	5,040	12,151	29%	42,568	-7.4%
1998	35,273	11,982	11,094	52%	47,255	+11.0%
1999	29,265	6,606	16,173	29%	35,871	-24.1%
2000	25,917	5,544	16,091	26%	31,461	-12.3%
2001	23,727	8,658	8,510	50%	32,385	+2.9%
2002	24,231	7,600	6,001	56%	31,831	-1.7%
2003	22,933	7,668	5,088	60%	30,601	-3.9%
2004	23,928	3,936	7,564	34%	27,864	-8.9%
<i>The Magazine of Fantasy and Science Fiction</i>						
1991	56,550	12,329	12,960	49%	68,879	+30.9%
1992	43,999	12,079	10,770	53%	56,078	-18.6%
1993	47,598	9,857	11,123	47%	57,455	+2.5%
1994	43,412	8,354	10,758	44%	51,766	-9.9%
1995	43,803	7,754	9,735	44%	51,557	-0.4%
1996	38,442	7,144	10,186	41%	45,586	-11.6%
1997	31,703	7,953	8,857	47%	39,656	-13.0%
1998	27,310	7,458	12,744	37%	34,768	-12.3%
1999	26,909	5,716	9,318	38%	32,625	-6.3%
2000	25,615	4,356	9,814	31%	29,971	-8.1%
2001	22,316	4,168	9,940	30%	26,484	-11.6%
2002	19,278	4,542	7,609	37%	23,820	-10.1%
2003	16,562	4,881	6,239	44%	21,443	-10.0%
2004	15,033	3,886	5,799	40%	18,919	-11.8%
<i>Locus</i>						
1991	5,169	3,224	134	96%	8,393	-4.1%
1992	5,111	3,238	131	96%	8,349	-0.5%
1993	5,006	3,416	251	93%	8,422	+0.9%
1994	4,993	3,061	372	89%	8,054	-4.4%
1995	5,073	3,172	348	90%	8,245	+2.4%
1996	4,998	3,081	449	87%	8,079	-2.0%
1997	4,898	3,097	744	81%	7,985	-1.2%
1998	4,877	2,793	956	74%	7,670	-3.9%
1999	4,825	2,636	926	74%	7,461	-2.7%
2000	4,735	2,466	1,229	67%	7,201	-3.5%
2001	4,788	2,551	1,298	66%	7,339	+1.9%
2002	4,798	2,189	1,467	60%	6,987	-5.8%
2003	4,792	2,339	1,527	61%	7,131	+2.1%
2004	4,623	2,173	1,551	58%	6,796	-4.7%
<i>Realms of Fantasy</i>						
1994	19,549	34,125	58,125	37%	53,674	--
1995	20,449	22,880	66,567	26%	43,329	-19.3%
1996	24,940	19,408	54,828	26%	44,348	+2.4%
1997	24,789	19,308	43,922	31%	44,097	-0.5%
1998	25,306	19,517	34,989	36%	44,823	+1.6%
1999	23,339	16,718	36,676	31%	40,057	-10.7%
2000	25,652	9,561	30,706	24%	35,213	-12.1%
2001	24,031	6,405	21,176	23%	30,436	-13.6%
2002	20,541	5,472	19,862	22%	26,013	-14.5%
2003	18,337	8,995	55,499	14%	27,331	+5.1%

PROFESSIONAL MAGAZINES

ISSUES PUBLISHED (ALL FICTION ONLY)

TITLE	2004
<i>Amazing Stories</i>	4
<i>Analog</i>	10
<i>Asimov's SF</i>	10
<i>F&SF</i>	11
<i>Interzone</i>	3
<i>Realms of Fantasy</i>	6
Total	44

TOTAL ISSUES

2004	6 fiction titles	44 issues
2003	5 fiction titles	47 issues
2002	5 fiction titles	49 issues
2001	5 fiction titles	51 issues
2000	7 fiction titles	58 issues
1999	7 fiction titles	61 issues
1998	8 fiction titles	63 issues
1997	7 fiction titles	59 issues
1996	6 fiction titles	58 issues
1995	6 fiction titles	61 issues
1994	8 fiction titles	61 issues
1993	7 fiction titles	71 issues
1992	7 fiction titles	65 issues
1991	6 fiction titles	64 issues
1990	6 fiction titles	60 issues

25 novelettes, 30 short stories, and eight vignettes, for 70 pieces of prose fiction, down from 74 last year but good overall with ten issues. Stanley Schmidt has been editor for 25 years. Trevor Quachri is associate editor and acting managing editor, taking over much of the work since Sheila Williams, executive editor, took the editorial helm at *Asimov's*.

The magazine's price stayed at \$3.99 for the single issues, \$5.99 for the doubles.

ASIMOV'S

Asimov's paid circulation dropped 8.9%. Their subscription numbers rose to 23,928 (a bright spot in the field) from 22,933, but newsstand and bookstore sales were down to 3,639 from 7,688 in 2003, and sell-through dropped from 60% to 34%. The numbers suggest that *Asimov's* may be headed toward subscription only, which can be profitable, but makes any growth difficult. Fiction magazines need to maintain a presence on the newsstand and bookstore shelves to survive. Without that footprint in the market and its visibility to new readers and advertisers, they run the risk of disappearing altogether.

Asimov's produced ten issues in 2004. Page count remained 144 pages for the eight regular issues and 240 pages for their April/May and October/November doubles. They printed seven novellas, 26 novelettes, and a whopping 50 short stories, for 83 pieces of prose, up from 70 in 2003. They also ran 31 poems. Covers were mixed, most clearly SF with about three-quarters showing space scenes or planetscapes. The newsstand price, like *Analog*, stayed at \$3.99 for the single issues, \$5.99 for the doubles.

After 18 years and over 200 issues with the magazine, Gardner Dozois officially stepped down from his editorship at *Asimov's* at the end of 2004. He actually left in mid-2004, but all the fiction for the year was picked by him. Sheila Williams, who was executive editor and has worked at *Asimov's* even longer than Dozois, took over in mid-2004, and officially in January 2005. Brian Bieniowski is Assistant Editor.

Both *Asimov's* and *Analog* have seen success with this ten-issue printing year, maintaining the amount of fiction pieces published while freeing up space (and time) to focus on longer pieces twice a year.

F&SF

F&SF's circulation dropped 11.8%, due equally to falling numbers of subscribers and newsstand sales – subscribers are down about 1,500 to 15,033 and newsstand sales dropped just under 1,000 to 3,886. Sell-through dipped slightly to 40%, still well within their average for recent years. They published four novellas, 28 novelettes, and 46 short stories, for a total of 78 pieces of prose fiction, down from 82 the previous year. It was a great year for fiction at *F&SF*, with a notably strong set of novelettes. Covers were the best in the field, split about equally between SF and fantasy.

F&SF brought out 11 issues in 2004, with one double issue in October/November. Regular issues had 162 pages, the October/November double 242. Cover price stayed \$3.99 in 2004; the double was \$4.99. These prices should remain steady for 2005, but continuous postal hikes are an added concern. The magazine raised the rate it pays authors by half a cent a word. Gordon Van Gelder is in his eighth year as editor (completing his seventh with the June 2004 issue) and his fourth year as owner and publisher. (I think we finally got it right!)

INTERZONE

Interzone had three issues in 2004. The spring issue, #193, marked the end of an era, the final issue under publisher and editor David Pringle, who ran the magazine for 22 years. Pringle then sold the magazine to Andy Cox and TTA Press, who revamped the look and began a new bimonthly publishing schedule with the September/October and November/December issues. The "new" *Interzone* is more contemporary, with futuristic females gracing both 2004 covers, new fonts, and a streamlined look; the dimensions changed to match *TTA's* larger size. The first issue of *Interzone* under Cox had a high-gloss cover, as did the simultaneous issue of *TTA*, though they both reverted to a semi-gloss cover for their final issues of the year.

With all the changes, circulation numbers aren't quite clear, but we suspect they are between two and three thousand. The issues had 66 pages, and were priced at £3.50 (about \$7.00), retaining their mix of quality fiction, author interviews, film reviews, and book reviews. *Interzone* had 15 pieces of fiction this year, down from 45 in 2003. Next year, we will either put *Interzone* with the semi-pro market (it doesn't really qualify in the above-10,000 pro market) or move up *TTA*. We haven't decided yet.

REALMS OF FANTASY

RoF hasn't released their circulation figures yet, but we understand they are about the same as 2003. According to the numbers they printed in their April 2004 issue, their subscription numbers in 2003 were down 1,988 to 18,273, a smaller difference than the previous year, and their newsstand sales rose over 3,000 to 8,995. Sell-through was 14%, down 8%, due in large part to a shifting focus into newsstand sales (over 55,000 unsold copies – expensive, but good advertising on the shelves). It worked for them, with paid circulation picking up 5.1%. *Realms of Fantasy* met their schedule, with six bimonthly issues in 2004. The cover price remained \$3.99; issues ran from 82-98 pages. They published 41 pieces of fiction, up three from the year before, with considerable amounts of color ads. They had two covers with photos from *The Lord of the Rings* movies, three with underdressed female warriors, and one fair maiden/wise king tableau. The non-fiction is mostly well written, with book reviews, the Art Gallery, and a folklore feature. Shawna McCarthy continues as editor, there since the beginning in 1994. Joe Varda is off the masthead as Publisher and Carl Gnam, Editorial Director, is running the magazine. Former managing editor Laura Cleveland has moved to the Sovereign side and Christopher D'Amore is now Assistant Editor.

LOCUS

We include *Locus* here even though it isn't a fiction magazine, isn't a "professional" magazine – defined by SFWA as having a circulation of over 10,000, which eliminates *Interzone* and *TTA* as well – and doesn't really belong. We do it because we're the only other magazine with a periodical-class postal permit, so we have to publish the figures anyway.

Our circulation was down this year 4.7%. Subscriptions dropped 169 to 4,623 and newsstand sales fell slightly. Our sell-through went down to 58%, since we sell almost solely through bookstores, not newsstands; we'd like it to be higher. We lost more of our specialty bookstores this year, and others are hanging on by only a thread, further constricting access to our small, specialized audience.

We produced our usual 12 issues, averaging 82 pages each, all on time. We made some changes in format earlier in the year that caused a few obstacles, but things are running smoothly again. The cover price stayed at \$5.95.

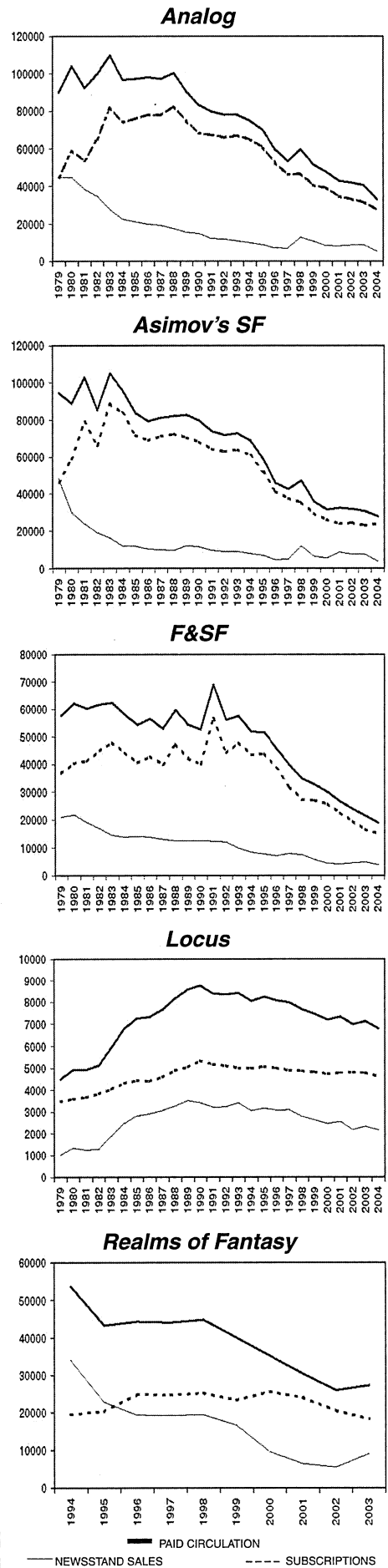
Editorial Director Jennifer Hall left the magazine in July to pursue other interests. Founder and publisher Charles N. Brown came out of semi-retirement and is again Editor-in-Chief; Kirsten Gong-Wong remains managing editor.

SEMI-PROFESSIONAL MAGAZINES

We define semi-professional magazines as fiction magazines with no national newsstand distribution but which do have bookstore sales. They have circulations under 10,000 but are otherwise professional. They have color covers, publish mainly fiction, pay at least 2¢ a word on acceptance, and appear at least quarterly – the kicker! Others are irregular serials, small-press magazines, or fanzines.

Frequency is, as usual, the sticking point. Very few small-press magazines can get out four quarterly issues.

This was a good year for *The Third Alternative*, receiving their first Hugo nomination as well as celebrating their tenth year in print. The large-sized magazine from the UK had slick color covers ranging from matte to high-gloss. They produced four quarterly issues in 2004, all with 66 pages. The covers were excellent with compelling art; human-featured



◀ 2004 Magazine Summary

phantasms graced the four issues, with doe-eyed spheres, torso-ed syringes, and other surreal images. The price rose to £4 for the first three issues, then dropped back to £3.95 in the UK with the Winter 2004 issue, and stayed \$7.00 in the US. The last figure we had for circulation, from 2002, was about 6,000 (probably before returns); sales were probably in the 3,000-4,000 range. Andy Cox is the editor. Stories tended towards horror and the surreal and will continue in the dark fiction/horror vein, not competing for the science fiction market against TTA Press's *Interzone*. They published 25 pieces of prose fiction in 2004 (same as 2003), three of them novelettes, plus interviews, reviews, and commentary, with a refreshing lack of advertising. We may move them up to the professional, if they would only send in stats!

There were five issues of quarterly Canadian magazine *On Spec* in 2004; both Fall and Winter 2003 issues weren't received until 2004. The digest-sized magazine is produced by non-profit collective the Copper Pig Society, headed by general editor Diane L. Walton. Jena Snyder, production editor for 16 years, left in the summer of 2004 to focus on writing; she was replaced by Lynette Bondarchuk. The covers are slick, with varied, interesting art. *On Spec* printed 21 pieces of short fiction and two poems in the two 2003 issues, and 33 pieces of fiction and two poems in the 2004 issues, all 112 pages, with a cover price of C\$5.95. Circulation was around 1,200.

ALMOSTS

The following magazines would have been in the previous category if they had gotten out their requisite four issues.

The new *Argosy*, launched by James Owen and Lou Anders, put out two issues, though we saw the first in October 2003 dated January/February 2004. The first digest-sized, perfect-bound issue came out in a set of two shrink-wrapped, slipcased volumes, one with short fiction and interviews in 80 pages and the other with a novella in 144 pages. The muted tones on the color covers lent to its vintage effect. After a miserable time with distribution and handling of the magazine by chain stores, they put out the second issue in both the double volume, then called the "connoisseur" edition with 112 and 144 pages, and a single volume, the "proletariat" edition with 112 pages. The ambitious venture created quite a stir, but seemed to fizzle out when the third edition never materialized. Anders left in the middle of the year to work at Pyr, and we heard nothing from Owen till a recent press release announcing a third issue, not yet seen. The cover price was \$12.95, but will be \$20.00 in the future.

Black Gate is scheduled quarterly, but we only saw the fall issue in 2004. The magazine is perfect-bound, slightly larger than the old pulp magazines, and runs 208 pages in length, with a cover price of \$9.95. The cover featured good fantasy art. Primarily an "epic fantasy" magazine, they published six pieces of fiction, including one classic reprint, plus reviews, articles on fantasy and gaming, etc.

We only saw three issues of "bimonthly" *Weird Tales* in 2004, each running 60 pages. Now in their 81st year, they had slick covers featuring mythical creatures, maidens, etc. – as always colorful and creative. They published 17 pieces of prose fiction, down from 23 the year before, and 15 poems. The price remained at \$5.95. George H. Scithers & Darrell Schweitzer are the editors; the magazine is co-owned and co-published by Warren Lapine & Angela Kessler's DNA Publications and John Betancourt's Wildside Press. Still no circulation figures from Lapine; for 2002 they had a paid circulation of about 5,300, but they are probably well down from that now. They changed distributors twice in 2004, which caused some unforeseen problems, but are optimistic about the 2005 production schedule.

Weird Tales almost made its publication schedule, as noted above, but other DNA fiction magazines didn't. We were unable to get new circulation figures for any DNA Publications, but they're probably down

considerably. *Fantastic Stories of the Imagination*, edited by Edward J. McFadden III, published one issue. *H.P. Lovecraft's Magazine of Horror*, edited by Marvin Kaye, published two issues in their premiere year, with a print-run of 5,000 for the first issue. Issue 1.5 only went to their around 1,000 subscribers with a print-run of 2,000. There were 15 pieces of fiction and four poems.

Though scheduled bimonthly, we only saw three issues of *Cemetery Dance*, who celebrated their 15th year in print and their 50th issue in 2004. Richard Chizmar is Publisher/Editor-in-Chief and Robert Morrish is editor. Issues were 112, 114, and 144 pages (for the special 50th issue); the cover price went up at the beginning of the year to \$5.00. They published 23 pieces of fiction, down from 29 the year before, along with author interviews and non-fiction by a notable group of horror writers and critics. *CD* claims a print-run of 10,000 copies, with half of that newsstand sales; they don't mention sell-through or subscriptions. The covers are color, with a variety of dark and ghoulish scenes; the inside is newsprint.

OTHERS

From Australia, we received all of the six issues of bimonthly *Andromeda Spaceways In-Flight Magazine*. As a cooperative, the editor changes every issue. The price stayed at AU\$7.95 in 2004. Issues run 128 pages and are digest sized with slick covers featuring mostly fantasy scenes. Of other antipodean publications, we received both digest-sized issues of semiannual *Aurealis*. Issue #32 was 152 pages in length and cost AU\$12.50. Issues #33, #34, and #35 arrived as a compilation in January 2005, with a 2004 publication date, due to the abundance of material chosen by Stevenson before he stepped down as editor at the end of the year. It's 282 pages in length, retailing for AU\$34.50, and names Ben Payne, formerly of *Andromeda Spaceways*, and Robert Hoge as *Aurealis*'s new editors. Total fiction count for the year is 26 stories.

In its second year, we saw both issues of bi-annual *Paradox*, the winter issue in January. The full-size slick-covered magazine features historical and speculative fiction, with healthy doses of fantasy and science fiction. Cover price is \$6.00, up from \$5.00 in 2003, and the issues ran 57 pages with 15 pieces of original fiction, non-fiction features, poems, interviews, and reviews.

This year we saw the debut of *Postscripts*, a new publication by PS Publishing. Issue #1, Spring 2004's cover featured a watercolor of a vaguely disturbing family trip in a modern station wagon towards a red-dish dome in the horizon – what does it all mean? #2 was also ominous with what appears to be a mountaintop ablaze. With 24 pieces of fiction in 2004 by a respectable list of authors – Jack Dann, Jeff VanderMeer, Zoran Živkovic, Gene Wolfe, Brian Aldiss, etc. – *Postscripts* is a promising publication. Cover price is £6/\$10 and the issues had 174 and 176 pages.

LOCUS RECOMMENDED SHORT FICTION

	2004	'03	'02	'01	'00	'99	'98
anth./coll.	42	42	28	27	21	19	24
Asimov's	29	29	33	31	31	37	42
F&SF	25	21	23	25	20	20	18
Sci Fiction	25	17	14	20	14	-	-
Argosy	3	-	-	-	-	-	-
Strange Horizons	3	2	-	-	-	-	-
Analog	2	1	8	6	5	13	8
Realms of Fantasy	2	4	2	2	2	-	2
Alchemy	1	1	-	-	-	-	-
Amazon.com	1	-	-	-	-	-	-
Conjunctions	1	-	-	-	-	-	-
Elec.	-	-	-	-	-	-	-
Velocipede	1	-	-	-	-	-	-
IEEE Spec.	1	-	-	-	-	-	-
LCRW	1	-	-	-	-	-	-
Lenox Ave. #3	1	-	-	-	-	-	-
Say...	1	-	-	-	-	-	-
Socialist Review	1	-	-	-	-	-	-

Talebones, the digest-size "Magazine of Science Fiction and Dark Fantasy" edited by Patrick and Honna Swenson, had two issues, Summer and Winter 2004, at 92 and 104 pages respectively. They published 16 stories and nine poems, plus interviews, reviews, and regular columns. Their circulation is approximately 650, based on 2003 figures. They switched to a single-column format this year. The cover price was \$6.00.

MINUSCULE PRESS

Kelly Link & Gavin Grant's legacy continues to grow as minuscule press publications are sprouting up everywhere – they started an oddity a few years ago, a magazine that didn't look like much but had quality fiction and non-fiction by mostly professional-level writers. We only saw one issue of *Lady Churchill's Rosebud Wristlet* last year, issue #14 running 68 pages with 12 pieces of fiction, three poems, and several essays. The price was \$5.00.

Alchemy had one issue in 2004, immaculately packaged, perfect-bound with a whimsical, glossy, full-color cover with six pieces of fiction by a strong set of authors; the issue cost \$7.00, and ran 87 pages. Steve Pasechnik is the editor; he used to do *Strange Plasma*. Say... also only got one issue out in 2004, with the second, issue #5, scheduled and copyrighted in 2004, but unseen so far. Each issue of the quirky semiannual 'zine is themed around a question – issue #4's is *Say... why aren't we crying?* Filled with quality stories, poems, and non-fiction, *Say...* has a strong mix of interesting professional and professional-quality authors, purposefully striving for diversity in their contributor base. The editor is Christopher Rowe. *Flytrap*, "a little 'zine with teeth," produced issues #2 and #3 in 2004, in which editors Tim Pratt & Heather Shaw featured/crammed 17 fiction pieces, 12 poems, and a few "actual" musings into its dual printings of 53 pages, all for just \$4.00. *Full Unit Hookup: A Magazine of Exceptional Literature* had two issues; we saw #6, Winter 2004 which had fiction, poetry, and articles. The editor was Mark Rudolph.

CRITICAL MAGAZINES

The New York Review of Science Fiction produced their 12 regular issues, a uniform 24 pages in length. Their circulation is in the 500s for subscribers and they send out about 50 non-returnable newsstand copies. Their format remains a mix of critical reviews and articles, and the focus is academic SF-type criticism and articles.

Of the academic journals, we saw two issues of *Journal of the Fantastic in the Arts*, after catching up their issues last year. We saw three issues from *Extrapolation*, one a 2003 issue seen in January. *Foundation and Science Fiction Studies* produced their scheduled three issues each. *Utopian Studies* had two issues, one a delayed 2003 (same as last year). We saw two issues of *Peake Studies*.

The Heinlein Journal was seen twice this year, up from one last year. We also saw an issue of *SF Commentary* 79; *The Tucker Issue* on – you guessed it – Wilson "Bob" Tucker.

QUALITY

Our measure for quality is our short fiction Recommended Reading List, broken down in Chart #3. In 2004, we recommended 144 pieces of short fiction, up by leaps and bounds from 128 last year. Seventeen magazines (including online *Sci Fiction*, *Amazon.com*, *IEEE Spectrum*, and *Strange Horizons*) had recommended stories, up from 12 last year. The same top four sources stayed on top, but last year's leader, *Asimov's*, lost first place. Instead, original anthologies and collections led with 42 recommendations, the same as last year – anthologies *The Faery Reel* had five recommendations, followed by *Flights and Conqueror Fantastic* with four. *Crossroads: Tales of the Southern Fantastic* had three. *Asimov's* as usual had the most from one source, with 29 recommended stories (35% of their fiction), the same number recommended last year; *F&SF* tied for third with 25, up from 21, with *Sci Fiction*, who jumped up to meet that 25 from 17 last year. *Argosy* and *Strange Horizons* each had three recommendations, for fifth and sixth place on our list. *Realms of Fantasy* and *Analog* had

two. *Alchemy 2*, *Electric Velocipede*, Amazon.com, *Talebones*, *The Socialist Review*, *Lenox Avenue #3*, *Lady Churchill's Rosebud Wristlet*, *Say...*, *Conjunctions 43: Beyond Arcadia*, and *IEEE Spectrum* each had one recommendation.

CONCLUSION

We made it through the year without losing any major magazines, and the larger ones all successfully produced on schedule. With old favorites and new interpretations of old favorites, they continue

to be our mainstay for good-quality, innovative fiction and informative articles. Changing editors and magazine looks may raise eyebrows, but it keeps the field fresh and alive, while the smaller publications work on surviving.

The revivals, *Argosy* and *Amazing Stories*, have yet to prove their longevity – next year may decide their fate. Though the “minuscules” didn’t quite get out as many issues as expected, we hope it was because the authors and editors were busy writing and

publishing fiction elsewhere. Online ‘zines continued to become more prevalent and produce quality work, most notably *Sci Fiction*, but others have also caught our attention, and the web has unlimited potential for growth. And though we are dismayed by the constant shrinking of the professional magazine market, there is still an undying enthusiasm for magazines that keeps the home fire burning.

—C.N. Brown/Karlyn Pratt/Liza Trombi ■

Recommended Reading

■ p. 40 / 12

available, I can only mention a few. So here, in alphabetical order, is my Top Ten Stories list for 2004:

Judith Berman, “The Fear Gun”
Terry Bisson, “Scout’s Honor”
Gregory Feeley, “Arabian Wine”
Theodora Goss, “Miss Emily Gray”
Ian McDowell, “Under the Flag of Night”
Tim Powers, “Pat Moore”
Robert Reed, *Mere*
Lois Tilton, “The Gladiator’s War: A Dialogue”
Ian Watson, “An Appeal to Adolf”
Gene Wolfe, “The Lost Pilgrim”

—Nick Gevers

RECOMMENDED READING, 2004

by Rich Horton

Two very long fantasy novels seem clearly the landmark works of 2004. One is by an old master of the field. This is Gene Wolfe’s diptych *The Wizard Knight*, consisting of two volumes: *The Knight* and *The Wizard*. The story concerns a boy transported to a fantasy world wherein he gains the body of a powerful adult. Put thus, it seems nothing but adolescent wish-fulfillment fantasy at the most extreme; but canny old Wolfe has much different plans. The other top novel is a first novel: *Jonathan Strange & Mr Norrell*, by Susanna Clarke. This is a leisurely-paced but always satisfying novel in which the two title magicians, at first student and teacher, then rivals, try to restore magic to England. Of pure science fiction novels, my favorite was Wil McCarthy’s *Lost in Transmission*, the third in his series about the Quendom of Sol, and the problems caused by life-extension and programmable matter technology.

Magazine publishing news in 2004 was ambiguous. In the UK, only three issues of *Interzone* appeared, as David Pringle, an editor of the magazine from the beginning, sold the magazine to Andy Cox (also editor and publisher of *The Third Alternative*). One new magazine also appeared, *Postscripts*, from PS Publishing. Thus, while this was certainly a down year for UK magazines, the future may promise better things. In the US, the top magazines continued much as usual. The big news was yet another revival of *Amazing Stories*. While this new magazine has a heavy media focus, it also features about five short stories per issue – and the quality of the fiction has been quite good. Unfortunately, its future seems in doubt as it goes on hiatus in early 2005. The much-anticipated *Argosy* appeared, with two strong, good-looking issues. But the original editor (Lou Anders) left and there were also distribution difficulties (due in part to the magazine’s unusual format). By the end of the year another format change was announced. I liked the look and feel of the first two issues, as well as the stories – I hope it can be made to work.

It was a rather shaky year for online fiction. The top two sites, *Sci Fiction* and *Strange Horizons*, seem in very good shape, and they published lots of fine work. The next tier, however, wobbled. *Infinite Matrix* published only two stories. *Ideomancer* lost its original publisher, and only eight issues appeared as it transitioned from monthly to quarterly publication. *Fortean Bureau* also announced a shift to quarterly publication. And *Abyss & Apex* managed its planned six issues, but with lots of delays.

As to anthologies, once again the smaller presses produced some excellent volumes, most notably *Polyphony 4*, *Leviathan 4: Cities*, and *All-Star*

Zeppelin Adventure Stories. From the trade press the standouts were *The First Heroes*, *Flights*, *Crossroads*, *The Faery Reel*, and the SFBC offering *Between Worlds*. PS Publishing, as usual, featured several strong novellas published as slim books: my favorites were by Stephen Baxter, Paul Park, Lisa Tuttle, and Gary Greenwood. That format seems to be spreading – notable “novella chapbooks” were also published by Golden Gryphon, Aqueduct, Subterranean Press, and Soft Skull Press.

What then of the individual short fiction? Among the novellas my two clear-cut favorites came from one writer: Gregory Feeley. “Giliad” features several seamlessly integrated threads: a contemporary woman studying Sumer (while her husband beta-tests a computer game set there), the woman’s dreams of a Sumerian girl in the midst of war, James Blish in the bomb-haunted 50s – all as the events of 9/11 play out. “Arabian Wine” is about a man in 17th-century Venice, trying to introduce coffee to that city, but frustrated by the impersonal apparatus of the autocratic Venetian state. The aftermath of 9/11 also informs Bradley Denton’s “Sergeant Chip”, a powerful story of an enhanced dog working for the military who has his loyalties tested during an Iraq-like occupation. Stephen Baxter’s *Mayflower II*, by contrast, tackles a very traditional SF theme – the generation ship – with knowing references to classic examples by the likes of Heinlein, Aldiss, and Anderson. Baxter’s story is about a man chosen to be nearly immortal in order to help maintain the mission focus of the ship, and how things don’t work out as expected anyway. It’s a great example of an SF story that is very much part of the ongoing “conversation” between SF writers, and which adds some fine new ideas to the mix.

As often seems to be the case, the novelette category is replete with excellent work. (Though I sometimes think it rather artificial, a combination of long short stories (e.g. “PeriAndry’s Quest”) and short novellas (e.g. “The Clapping Hands of God”).) Best of a great list, a story that simply surprised and delighted me, was Christopher Rowe’s “The Voluntary State”. Rowe has done some fine work in past years, but this story is a revelation, a state change in quality and especially subject matter. It’s set in a very altered future Tennessee, with radical biological engineering affecting everything from art to cars to politics – and the hero, unwitting, is witness to a revolution of sorts. It’s a story that describes itself far better than I can hope to describe it.

Paolo Bacigalupi had already attracted interest with stories like 2003’s “The Fluted Girl”, but “The People of Sand and Slag” is certainly my favorite of his to date. This is set in an environmentally ruined future, where three miners find a dog – a surprise as dogs are supposedly extinct. Bacigalupi eschews the obvious directions such a story might take – and the resolution, as well as the details of the setting revealed by the story, are really interesting. Ysabeau S. Wilce is a completely new writer to me, and I was thoroughly enchanted by “Metal More Attractive”, a sort of Fantasy Western with a gleefully dark edge to it. The plot is a convoluted tangle of marriage contracts, unsuitable love affairs, familial politics, and Magick. It’s great fun, and the setting promises to inspire a lot more fun.

James Stoddard’s “The Battle of York” takes a wonderfully cockeyed look at American history from the perspective of the future – when George Washington, his battleaxe Valleyforge, and his horse Silver are the stuff of legend. Another delight is Kelly Link’s “The Faery Handbag”, a story of a village inside a handbag, an eccentric grandmother who always wins at Scrabble, and a girl trying to decide if she can trust

her boyfriend.

Michael Flynn’s “The Clapping Hands of God” is a tragic look at good people caught up in a situation with no good choices. An exploration team is studying a beautiful planet and the fascinating locals when an invasion force arrives. All the rules say they must not intervene, but how can they let an atrocity go unstopped? Stephen Baxter’s “PeriAndry’s Quest” takes a fresh idea and uses it provocatively. People live on a cliff where time moves at different rates depending on altitude, and the faster-aging people up high are servants to the slower-agers below. One of the “aristocrats” falls in love with a servant girl ... with predictably sad results.

David Moles, in “The Third Party”, matches socialist and mercantilist envoys to a newly rediscovered planet – along with the “third party” of the title. It reads strikingly like a 50s *Astounding* story, yet with a 21st-century sensibility. Benjamin Rosenbaum’s metafictional alternate history “Biographical Notes to ‘A Discourse on the Nature of Causality, With Air-Planes’ by Benjamin Rosenbaum” has fun with a serious point in telling of a Plausible Fabulist in a world of zeppelin travel speculating about heavier-than-air flight – all while engaging in unplanned feats of derring-do.

Short stories that stood out for me included Robert Reed’s “Opal Ball”, about using wagering pools to predict the future – even of love affairs. Benjamin Rosenbaum had one of the best short-stories I’ve seen recently: “Night Waking” (*Flytrap*, 11/04), about a child waking afraid in the night – for all too good a reason. He also contributed a couple of strong pure SF stories: “Embracing-the-New” is about an alien artist trying a new style in a conservative culture, while “Start the Clock” posits a plague that keeps people’s physiological ages frozen – and the effect of a possible cure.

Eliot Fintushel also had two strong short stories. About “Gwendolyn Is Happy to Serve You” it is perhaps sufficient to say that any story with a were-moose is in with a chance with me! And “Women Are Ugly” is a bittersweet story of a man convinced he is a superman, and his difficulties with girls. Carol Emshwiller also had a passel of first rate pieces – a few continuing a thematically linked set of stories about war, and a few continuing a linked set of stories about intelligent flying creatures. Perhaps “Gliders Though They Be” stands as a good representative of her work this year: about conflict between winged and wingless variants of the flying creatures, and a spy from the wingless group who falls in love with one of the winged females.

Several writers impressed with a range of strong stories. I’ve already mentioned Benjamin Rosenbaum three times. Jay Lake, who won the 2004 John W. Campbell Award for Best New Writer, continued his amazingly prolific ways – turning up pretty much everywhere. I thought his best stories were “The Rose Egg” (*Postscripts*, Spring/04), about a gang leader who gets involved with a radically different graffiti technology, and “The Soul Bottles” (*Leviathan 4: Cities*), about a man of a disgraced family, whose only legacy is a now worthless collection of “soul bottles.” Robert Reed is another always prolific writer: besides “Opal Ball” he had strong stories such as “A Plague of Life”, “How it Feels”, “The Dragons of Summer Gulch”, and *Mere*. The amazing Gene Wolfe had several strong stories: the evocative novella “Golden City Far” in *Flights*, which echoes the theme of his 2004 novels in featuring a boy transported to fantasy world; “The Lost Pilgrim” in *The First Heroes*, about

Recommended Reading

a time traveler joining the Argonauts; and further fine work in *F&SF*, *Realms of Fantasy*, *Asimov's*, and *Postscripts*.

Newer writers to watch, besides those mentioned above (Bacigalupi, Wilce, Lake, and Moles in particular) include Theodora Goss, who had excellent pieces in *Alchemy* and **Polyphony 4**; Sarah Monette, who published several thoroughly enjoyable stories this year (many of them ghost stories featuring museum cataloger Kyle Murchison Booth) in places like *Alchemy*, *Tales of the Unanticipated*, *All Hallows*, and *Strange Horizons*; Jack Skillingstead, who published three more strong *Asimov's* stories, perhaps most notably "Transplant" (*Asimov's*, 8/04); and Paul Melko, a Campbell nominee last year who had two strong stories in *Asimov's*, and a particular good one in the Summer *Talebones*: "Ten Sigmas", about a man who can perceive his alternate selves in different parallel worlds.

Best of the Year:

Novels:

Gene Wolfe, *The Knight/The Wizard*

Susanna Clarke,

Jonathan Strange & Mr Norrell

Short Fiction:

Paolo Bacigalupi, "The People of Sand and Slag"

Gregory Feeley, "Giliad"

Gregory Feeley, "Arabian Wine"

Kelly Link, "The Faery Handbag"

David Moles, "The Third Party"

Robert Reed, "Opal Ball"

Benjamin Rosenbaum, "Start the Clock"

Christopher Rowe, "The Voluntary State"

Ysabeau Wilce, "Metal More Attractive"

—Rich Horton

2004 BOOKS

by Carolyn Cushman

My reading for 2004 was highly varied, much of it on the lighter side, and as usual I find it impossible to rank a ten best list out of a mix of SF, fantasy, YA, first novels, and yes, romance. Below are some of the titles I particularly enjoyed.

In SF, Kage Baker's *The Life of the World to Come* is a diverting and revealing new installment in the chronicles of the Company and its time-traveling cyborgs. Julie E. Czerneda's *Survival* is an initially light but ultimately chilling tale of a somewhat xenophobic Earth biologist recruited by an odd alien to solve a galactic mystery. Rosemary Kirstein's *The Language of Power*, the fourth volume in the "Steerswoman" series, reveals interesting new secrets of the "wizards" who keep their colony world in backwards ignorance. Louise Marley spins a scientific mystery/thriller in *The Child Goddess*, about a child from a lost colony world and a corporate coverup. Wen Spencer's *Dog Warrior*, the fourth Ukiah Oregon mystery, has alien-wolf boy Ukiah finding a brother he didn't know existed—one caught up in a drug deal involving bikers, a deadly cult, and aliens.

Several promising and entertaining new fantasy series made their appearance this year. Jim Butcher's *Furies of Calderon* is a medieval fantasy about a boy without powers in a world where everyone has an elemental fury to call on. Victoria Strauss's *The Burning Land* is a complex, intense tale of magic, desert survival, and challenged beliefs in a land where magic is rigidly controlled through religion. On the lighter side, MaryJanice Davidson's goofy supernatural chick-lit *Undead and Unwed* and sequel *Undead and Unemployed* introduced Betsy, the unwilling queen of the vampires. Laura Anne Gilman's *Staying Dead* is the first volume featuring the "Retrievers", a magically talented thief and her partner who specialize in reclaiming "lost" property. Kim Harrison's *Dead Witch Walking* and *The Good, the Bad, and the Undead* are the first two installments in a humorous supernatural detective series about a white witch

who decides to set up as a private detective with a vampire friend. Mercedes Lackey started a new series with *The Fairy Godmother*, a lighthearted variation on the Cinderella story; she picked up the Cinderella theme again in the more serious *Phoenix and Ashes*, the third tale of The Elemental Masters, set in an alternate WWI England.

In ongoing series, Donald Harington's *With* is basically a standalone within his Southern gothic Stay More series; this is a surprisingly light and touching story of a kidnapped girl stranded in the back country, and the animals and ghost that help her survive. Tanya Huff's *Smoke and Shadows* is an entertaining supernatural mystery, a spin-off of the Vicki Nelson series following former street kid/vampire companion Tony Foster, now working on a low-budget TV show about a vampire detective. Christopher Moore revisits some old friends in the otherwise standalone fantasy *The Stupidest Angel*, a delightfully twisted Christmas tale that mixes "The Gift of the Magi" with zombies. Caroline Stevermer's *A Scholar of Magics*, a loose sequel to *College of Magics*, is a fun Edwardian alternate-history fantasy with a touch of romance, in which a bunch of academics and an American sharpshooter go running about the English countryside trying to stop a plot to steal a secret magic project.

First novels of note include SF *City of Pearl* by Karen Traviss, a solid first (actually second) contact novel with some interesting twists. Theodore Judson creates a fascinating post-holocaust steampunk future in *Fitzpatrick's War*, a chilling tale of one man's ambitions for world domination, told through memoirs of a retired general trying to set history straight. Fantasy first novels include *Ghosts in the Snow* by Tamara Siler Jones, an involving medieval police procedural mystery with a castellan "detective" who sees the ghosts of murder victims. Bonnie Marston's engaging contemporary novel *Sleeping With Schubert* follows an ordinary woman possessed by the ghost of a musical genius. Stephen Woodworth's, *Through Violet Eyes* is an intense thriller of a serial killer stalking the people called Violets who can communicate with the dead.

2004 was a good year for YA fantasy, with a number of impressive titles from big names: Isabel Allende, Clive Barker, Charles de Lint, Ursula K. Le Guin, etc. Most of these were covered by other reviewers, but plenty more came my way. (More than I could really do justice to, in fact.)

N.M. Browne's *Basilisk* is an excellent and atmospheric YA dystopian set in a city divided between surface and underground dwellers. Nancy Farmer spins a superior saga in *The Sea of Trolls*, a gritty medieval Norse fantasy adventure about a boy captured by Vikings and given the chance to win his freedom by undertaking a quest to the land of the trolls. Katherine Langrish's first novel, *Troll Fell*, is a medieval Norse fantasy on a smaller scale, a quietly fantastic fairy tale about an orphan whose greedy uncles are undone by their own obsession with troll treasure. Kenneth Oppel creates an alternate world where zeppelins are a major mode of transport in *Airborn*, a rousing old-fashioned adventure complete with pirates, shipwrecks, and a search for strange creatures. Sharon Shinn's *The Safe-Keeper's Secret* is an emotionally involving fantasy about a young woman determined to fill a role she's not suited for.

In continuing series, Terry Pratchett's latest YA Discworld novel *A Hat Full of Sky* is a sequel to *The Wee Free Men*, following young Tiffany Aching as she learns to be a witch—a barbed twist on the usual apprentice mage story. A very different young magician is in over his head in Jonathan Stroud's *The Golem's Eye*, the second book of the Bartimaeus trilogy, in which the irreverent djinn Bartimaeus is called up again to save his ambitious young master, who has been charged with catching revolutionaries while a golem is running amok in

this alternate London run by a repressive regime of magicians. Finally, the weird but wondrous adventures of Arthur Penhaligon continue in the second book of Garth Nix's *The Keys to the Kingdom: Grim Tuesday*.

A couple of YA fantasies that debuted in the UK in 2003 but didn't make it to the US until '04 are also worth noting. Michael Lawrence's *A Crack in the Line* is an eerily atmospheric tale of alternate worlds, seen through a grieving boy and the girl who fills his place in a parallel world where his mother still lives. Catherine Fisher's *The Oracle* (UK) appeared in the US as *The Oracle Betrayed*; it's a dark, almost oppressive fantasy of a young priestess whose god tells her she must stop corruption in the highest levels.

—Carolyn Cushman

LOCUS LOOKS AT ART BOOKS

2004 YEAR IN REVIEW

by Karen Haber

It's been a slow year for art books, with momentum building only at the very end of the calendar. In fact, the year's end holiday rush of books provided a few notable surprises and delights.

Some books did more than merely offer pretty pictures. Both *Digital Art for the 21st Century: Renderosity and Futures: 50 Years in Space (The Challenge of The Stars)* provided intriguing images and useful information to astronomy buffs and computer artists, respectively.

Spectrum 11 and Ilene Meyer: *Paintings, Drawings, Perceptions* were the other winners. The latter was a standout single-artist retrospective that left other retrospectives in its shadow. However, the *Book of Schuiten* by Benoit Peeters ranks a respectable second. Other titles worthy of attention are *The Art of Keith Parkinson* and *The Deceiving Eye – The Art of Richard Hescocx*. In *As Dead As Leaves: The Art of Caniglia*, the challenging work by the horror artist is lovingly presented.

As usual, some of the best work was to be seen in children's books. The star item was the new picture book version of the Virginia Hamilton story, *The People Could Fly*, fleshed out to picture book size by Leo & Diane Dillon's marvelous illustrations. With its half-lacquered endpapers and deeply felt images, this book is a beautiful object. But there were other goodies: *Where Have You Been?*, by Margaret Wise Brown with illustrations by the Dillons (HarperCollins), *The Queen Bee*, by the Brothers Grimm, translated by Elizabeth James, illustrated by Iassen Ghiuselev (Simply Read), and *Gonna Roll Them Bones*, art by David Wiesner, adapted from story by Fritz Leiber (Milk and Cookies Press) were leaders of the pack.

In the realm of graphic novels and comics, of note were *The P. Craig Russell Library of Opera Adaptations Vol. 2* (NBM), a collection of previously printed opera comics.

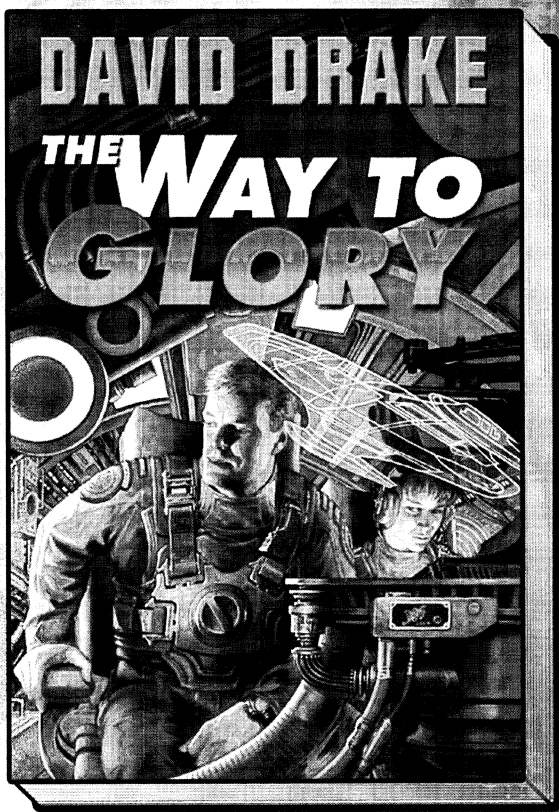
In terms of specific illustrations for books or series, Paul Kidby's *The Art of Discworld*, text by Terry Pratchett, is full of visual delights for true believers. And if you haven't yet taken a look at *The Dark Tower VI: The Song of Susannah* by Stephen King, illustrated by Darrell Anderson, you're missing out on a visual treat.

A few books misfired because of faulty design or editing. In the latter category was *Worlds of Tomorrow, the Amazing Universe of Science Fiction Art* by Forrest J Ackerman and Brad Linaweaver (Collectors Press). In a book which pretends to be a celebration of SF artwork there were surprisingly few artist credits given. Without them, it becomes merely a collection of book covers. Frank R. Paul and Frank Kelly Freas receive a nod in the text, but no one else. If the cover artist info wasn't available, as is sometimes the case with early pulps, that really should have been stated up front.

Here's hoping that 2005 provides a more bounteous visual banquet.

—Karen Haber

Master Blasts of Adventure!

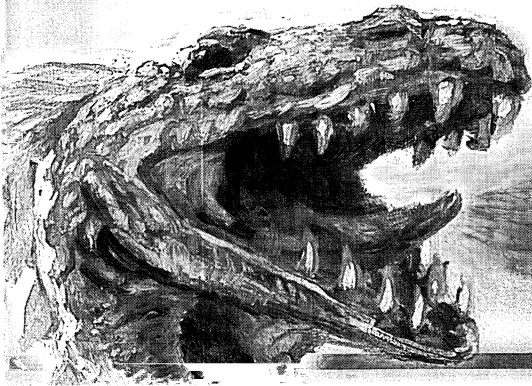


0-7434-9882-8 * 416pp * \$25.00

"L. Sprague de Camp changed my life." — Harry Turtledove

Masterful Toasts and Tales!

L. Sprague de Camp: the definition of Golden Age science fiction genius. Now best-seller, Hugo-Winner, and de Camp friend and disciple Harry Turtledove gathers a constellation of renowned writers for a rousing round of action-adventure tales – all served up with the dash of wry humor that made de Camp a science fiction and fantasy legend. You can't get any better than this: Poul Anderson, David Drake, Frederik Pohl, S.M. Stirling, Judith Tarr, Esther M. Friesner, Michael F. Flynn, and Turtledove himself supply stories in de Campian tribute – with an afterword remembrance by Robert Silverberg!



www.baen.com

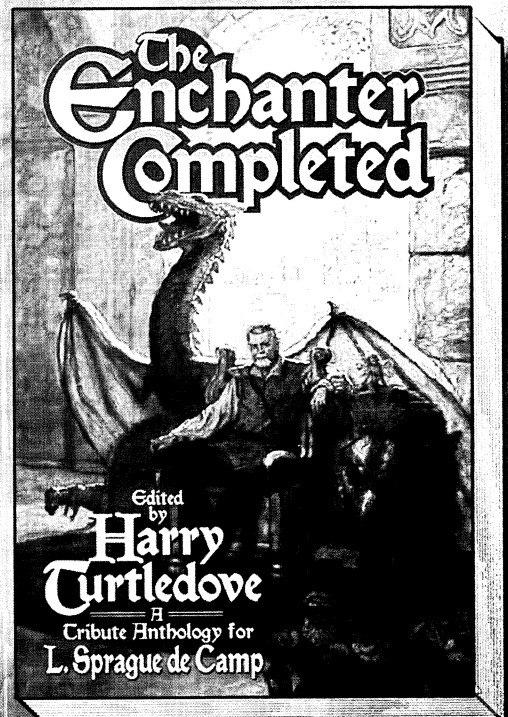
"Drake couldn't write a bad action scene at gunpoint." — Booklist

Battle for the Skies!

Lt. Daniel Leary of the Republic of Cinnabar Navy faces riots at home, an unbalanced commanding officer, and a hostile armada across the galaxy in this non-stop thriller. Leary and his best friend, ace intelligence agent Adele Mundy, have to carve their way through spies and conspirators, through naval politics and insane gangsters on an outpost world, in order to reach the goal that alone can save their world.

The goal? The chance to battle an enemy squadron a thousand times more powerful!

The Way to Glory is action-packed space adventure at its best.



0-7434-9904-2 * 400pp * \$6.99

MAY 2005

Baen Books is distributed by Simon & Schuster

DEL REY—Use *our* imagination.

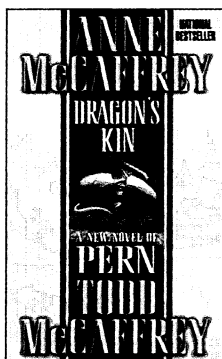


DRAGONSBLLOOD

Todd McCaffrey

The captivating new novel in the bestselling and beloved Dragonriders of Pern series finds a fatal epidemic killing dragons, the next deadly Threadfall imminent, and one young dragonrider racing to locate the cure—hidden hundreds of years in Pern's past. "The torch has been passed [to Anne McCaffrey's son] and burns more brightly than ever in this latest chapter of the venerable Pern saga." (*Publishers Weekly* starred review)

On sale in hardcover January 25



DRAGON'S KIN

Anne McCaffrey
Todd McCaffrey

The legendary creator of Pern joins imaginative forces with her son, to carry on a classic science fiction saga. Orphaned by a mining disaster, young Kindan finds comfort in his friendship with the mysterious girl Nuella, and in the training of a watch-*wher*—a creature distantly related to Pern's dragons . . . and destined to be key in the planet's coming conflict.

On sale in paperback December 28

SUNSTORM

Arthur C. Clarke and
Stephen Baxter

Alien intervention has made the sun a ticking time bomb, and all life on earth is doomed—unless humankind can pull together as one to survive. The stunning second novel in the Time Odyssey duology, by an author team of hard-sf titans.

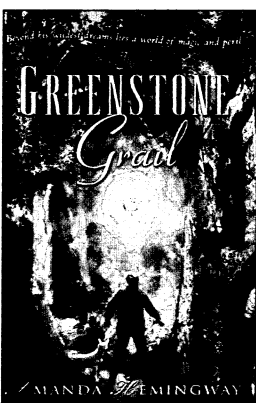
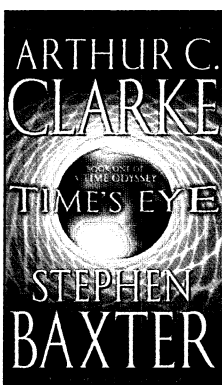
On sale in hardcover March 29

TIME'S EYE

Arthur C. Clarke and
Stephen Baxter

Book One of A Time Odyssey: a collaboration of masters, in a mind-boggling tale of time turned inside out on planet Earth, and the opposing forces racing to unlock an alien secret. "A rousing adventure." (*The New York Times Book Review*)

On sale in paperback March 1



MARKET FORCES

Richard K. Morgan

The Philip K. Dick Award-winning author of *Altered Carbon* and *Broken Angels* returns with a provocative, action-packed futuristic thriller. In the very-near world of tomorrow, the classes are in violent conflict, mass media makes the rules, and war is just another commodity to be traded.

On sale in paperback March 1

THE GREENSTONE GRAIL

Amanda Hemingway

The enchanting fantasy debut of a gifted storyteller, following the modern-day adventures of a 1500-year-old sorcerer, a mysterious young woman and her extraordinary son, and the last descendant of an ancient family—all on a quest for a long-lost talisman of devastating power.

On sale in hardcover March 1

THE MEQ

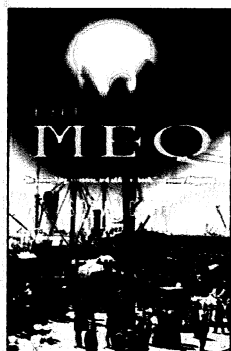
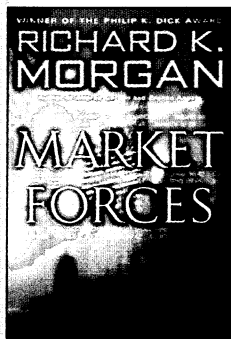
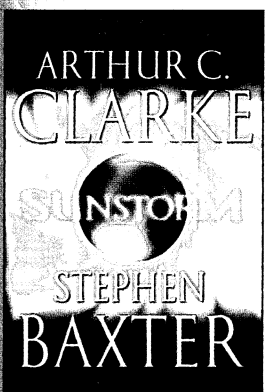
Steve Cash

The chronicles of Zianno Zezen, born in 1879, who will not age further until he finds his soul-mate, who dreams strange dreams, carries a talisman he doesn't understand, and searches for clues to the origins of his non-human race, the Meq. Book One of a dazzling trilogy by a brilliant new voice in fantasy.

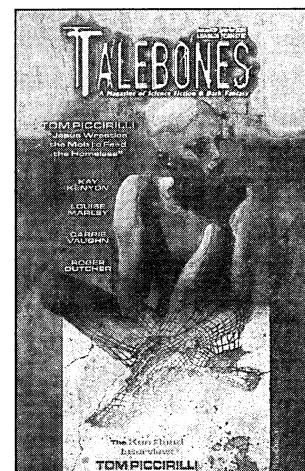
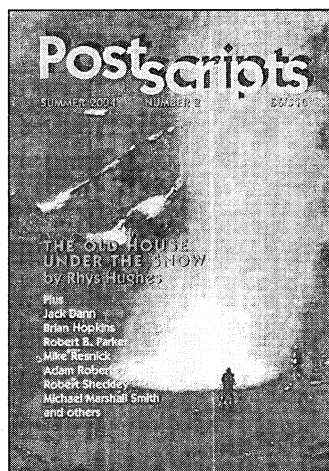
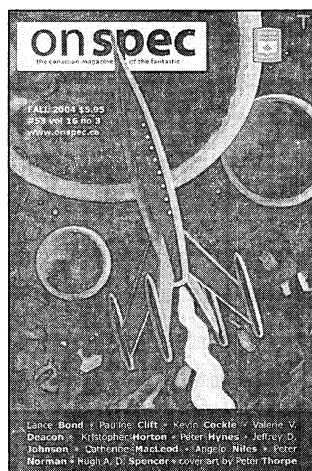
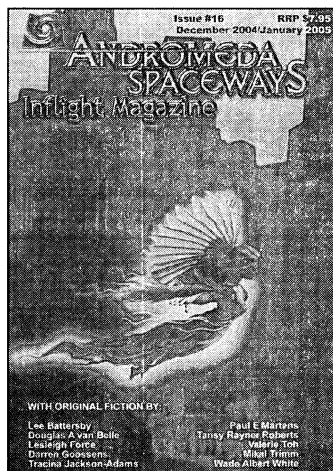
On sale in paperback January 25

Go to www.delreybooks.com and sign up for the DRIN (Del Rey Internet Newsletter) to be alerted when these exciting new titles go on sale, and for the chance to receive **FREE** advance copies!

www.delreybooks.com



Magazines Received - December



Amazing—Jeff Berkwitz, ed. Vol. 74 No. 2, Whole No. 608, February 2005, \$5.99, monthly, \$3.99, 10 times a year, 144pp, 13 x 21 cm. This issue includes part two of "The Stonehenge Gate", a serial by Jack Williamson; a novelette by Shane Tourtelotte; short stories by Ekaterina Sedá & David Bartell, James C. Glass, Carl Frederick, and Robert Scherrer; reviews, etc. Cover by Jean-Pierre Normand.

Analog Science Fiction and Fact—Stanley Schmidt, ed. Vol. 125 No. 3, March 2003, \$3.99, 10 times a year, 144pp, 13 x 21 cm. This issue includes part two of "The Stonehenge Gate", a serial by Jack Williamson; a novelette by Shane Tourtelotte; short stories by Ekaterina Sedá & David Bartell, James C. Glass, Carl Frederick, and Robert Scherrer; reviews, etc. Cover by Jean-Pierre Normand.

Andromeda Spaceways Inflight Magazine—Tehani Croft, ed. #16, December 2004/January 2005, Vol. 3 Issue 4, A\$7.95, bimonthly, 128pp, 15 x 21 cm. Australian SF and fantasy small-press magazine. This issue includes nine short stories; poetry; an interview with Tony Shillito; articles on dragonslaying, the Middle Ages, and WorldCon; and reviews. Cover by Les Petersen. Subscription: one year A\$45.00/Overseas A\$66.00, to Andromeda Spaceways, c/o Simon Haynes, PO Box 127, Belmont WA 6984, Australia; <www.andromeda-spaceways.com>.

Asimov's Science Fiction—Sheila Williams, ed. Vol. 29 No. 2, Whole No. 349, February 2005, \$3.99, 10 times a year, 144pp, 13 x 21 cm. Novelettes by Jim Grimsley, William Sanders, Robert A. Metzger, and R. Garcia y Robertson; short stories by Kage Baker, Edd Vick, and Leslie What; poetry, reviews, etc. Cover by Donato Giancola.

Aurealis—Keith Stevenson, ed. #33/34/35, A\$34.50, semi-annual, 282pp, 15 x 21 cm. Australian SF and fantasy small-press magazine with fiction by Shane Dix, Geoffrey Maloney, and others; an interview with Hal Colebatch; articles on collaborations and alien encounters; reviews, etc. Cover by Cat Sparks. Subscription: four issues A\$38.50, overseas A\$44.00 seamail, A\$50.00 air mail, to Chimaera Publications, PO Box 2164, Mt. Waverley, VIC 3149, Australia; fax: (03) 9555-6459; <www.aurealis.com.au>.

Dark Discoveries—James R. Beach, ed. Vol. 1 No. 3, Whole No. 24, Fall 2004, \$5.99, quarterly, 64pp, 2 1/2 x 28 cm. Small-press horror magazine

with features on the work of Gary A. Braunbeck, including an interview, story, book review, and bibliography of his work; and the work of Simon Clark & Tim Lebbon which includes an excerpt from their book **Exorcising Angels**, a joint interview, an interview with their publisher Paul Miller of Earthling Publications, and a review. Other items of interest include original short stories; interviews with Tom Piccirilli and Bev Vincent; reviews, etc. Cover by Alan M. Clark. Subscription: \$19.99 for four issues, checks to James R. Beach, Dark Discoveries Publications, 10400 SE Cook Ct. #120, Milwaukee OR 97222; <www.darkdiscoveries.com>.

Flesh & Blood—Jack Fisher, ed. No. 15, 2004, \$6.00, quarterly, 52pp, 2 1/2 x 28 cm. Small-press dark fantasy and horror magazine with fiction by Gerard Houarner, Douglas Clegg, K.D. Wentworth, and others; an interview with China Miéville; poetry; and reviews. Cover by Justin Maylone. Subscription: \$16.00 for four issues, checks to Jack Fisher, 121 Joseph St., Bayville, NJ 08721; e-mail: <HorrorJackF@aol.com>; website: <fleshandbloodpress.com>.

Full Unit Hookup—Mark Rudolph, ed. No. 6, Winter 2004, \$4.00, three times a year, 42pp, 1 1/2 x 2 1/2 cm. Small-press literary magazine with fiction by Bruce Holland Rogers and others; poetry; and short non-fiction articles. Cover by David Green. Subscription: \$12.00 for three issues US/\$21.00 international, checks to Mark Rudolph, Conical Hats Press, 622 West Cotton Avenue, New Albany IN 47150-5011.

The Magazine of Fantasy & Science Fiction—Gordon Van Gelder, ed. Vol. 108 No. 3, Whole No. 637, March 2004, \$3.99, 11 times per year, 164pp, 13 x 19 1/2 cm. Novelettes by Albert E. Cowdrey, Al Michaud, and Charles Coleman Finlay; short stories by Thomas M. Disch, Carol Emshwiller, Gary W. Shockley, and Esther M. Friesner. Cover by David A. Hardy.

The Magazine of Speculative Poetry—Roger Dutcher, ed. Vol. 6 No. 4, Whole No. 24, Autumn 2004, \$5.00, irregular, 30pp, 14 x 2 1/2 cm. Small-press speculative poetry magazine with work by Bruce Boston, Elizabeth Barrette, and others. Subscription: \$19 for four issues, to MSP, PO Box 564, Beloit WI 53512.

Neo-opsis Science Fiction Magazine—Karl Johanson, ed. No. 4, December 2004, C\$6.95, quarterly, 80pp, 14 x 20 1/2 cm. Small-press Canadian SF magazine

with fiction, non-fiction articles, reviews, etc. Cover by Murray Vincent. Subscription: C\$24.00/C\$28.00 to the US/overseas C\$35.00 per year, to Neo-opsis Science Fiction Magazine, 4129 Carey Road, Victoria, BC, Canada V8Z 4G5; e-mail: <neoopsis@shaw.ca>; website: <www.neo-opsis.ca>.

The New York Review of Science Fiction—David Hartwell et al., eds. Vol. 17 No. 4, Whole No. 196, December 2004, \$4.00, monthly, 24pp, 2 1/2 x 28 cm. Review and criticism magazine, with essay-length and short reviews, etc. This issue has an article by Gwyneth Jones on sex and power, a review of Gene Wolfe's *The Wizard Knight: The Knight and The Wizard* by John Clute, a look at the influence of Borges and Burroughs on Cuban writer Yoss, and a look at the pulp era *Argosy*. Subscription: \$36.00 per year, to Dragon Press, PO Box 78, Pleasantville NY 10570.

Oceans of the Mind—Richard Freeborn, ed. No. 14, Winter 2004, quarterly. Online SF magazine with fiction by Mark Tiedemann, Gregory Benford, and others. Subscription: \$11.95 for four issues sent to subscribers in pdf format via e-mail; send checks to PO Box 7209, Delray Beach FL 33482-7209 or subscribe via credit card at <www.trantorpublications.com>.

On Spec—Diane L. Walton, ed. Vol. 16 No. 3, Whole No. 58, Fall 2004, C\$5.95, quarterly, 112pp, 1 1/2 x 2 1/2 cm. Canadian small-press fiction magazine, with stories by Pauline Clift, Hugh A.D. Spencer and others, a look at the art of Peter Thorpe, and poetry. Cover by Peter Thorpe. Subscription: C\$22.00/US\$22.00 a year, to *On Spec*, Box 4727, Edmonton, AB, Canada T6E 5G6; website: <http://www.onspec.ca>.

Postscripts—Peter Crowther, ed. No. 2, Summer 2004, £6.00/\$10.00, quarterly, 176pp, 14 1/2 x 21 cm. British SF and fantasy magazine with fiction by Jack Dann, Rhys Hughes, Jeff VanderMeer, Lawrence Gordon Clark, Michael Marshall Smith, Mike Resnick & Robert Sheckley, Brian Stableford, Brian A. Hopkins, Robert B. Parker, and Zoran Zivkovic; non-fiction by Robert Silverberg; and an interview with Kage Baker. Cover by Edward Miller. Subscription: £22 in the UK, £30.00/\$50.00 elsewhere for four issues, to PS Publishing LLP, Grosvenor House, 1 New Road, Hornsea, East Yorkshire HU18 1PG, England; e-mail: <editor@pspublishing.co.uk>; website: <www.pspublishing.co.uk>.

Talebones: Fiction on the Dark Edge—Patrick & Honna Swenson, eds. Issue No. 29, Winter 2004, \$6.00, semi-annual, 104pp, 14 x 21 cm. SF/dark fantasy perfect-bound small-press magazine. Fiction by Tom Piccirilli, Kay Kenyon, Louise Marley, and others; interview with Tom Piccirilli; poetry, reviews, etc. Cover by Bob Hobbs. Subscription: \$20.00 for four issues, to TaleBones, 5203 Quincy Ave SE, Auburn WA 98092; <www.fairwoodpress.com>.

The Outer Limits
The Rake (January 2005) <www.rakemag.com/features/detail.asp?catID=61&itemID=20311> has ghost story "Dead Schmed" by National Book Award-winning author Pete Hautman.

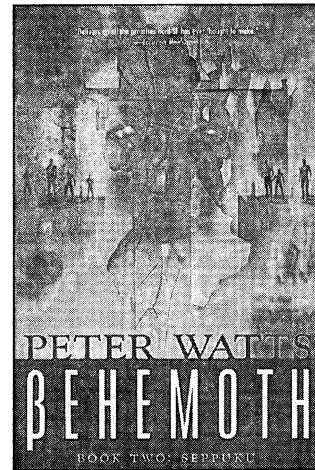
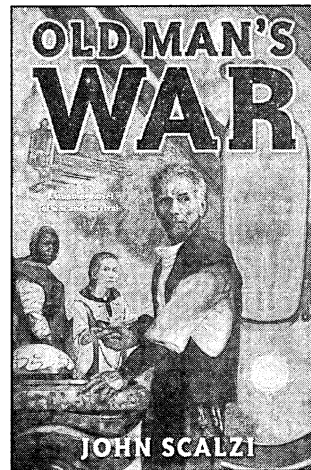
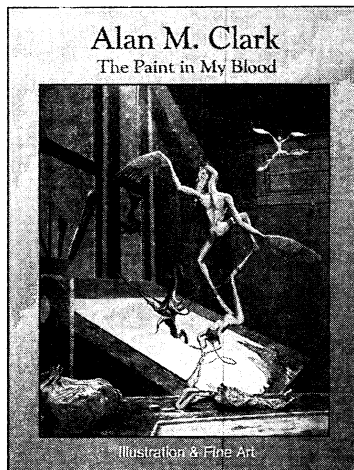
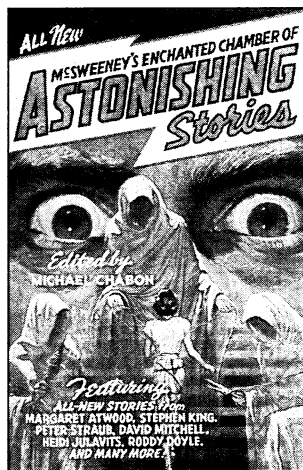
Sci Fiction <www.scifi.com> posted new fiction "Changing of the Guard" by Matthew Claxton (12/8/04), "Clownette" by Terry Dowling (12/15/04), "Luciferase" by Bruce Sterling (12/22/04), and "Nocturne" by J.R. Dunn (1/5/04).

The Washington Post (12/19/04) has "'Ho! Ho! ... Oh!': There's No Light Without the Dark", an essay by Elizabeth Hand. ■

When I was a kid, I wrote to Fritz Leiber, never expecting him to reply. But he did. I was seventeen, I think, and he was one of my favourite writers. Even then, what I liked him for was not the gosh-wow excitement of being swept away by a dazzling plot — which is something that no author can really deliver every time out — but the way he wrote. He had a sense of the language derived from an early familiarity with Shakespeare's plays. His parents were travelling actors, and throughout his long career, his work displayed a theatrical sensibility — not just in the storytelling, but also in the confined space of the book's setting and the surrounding darkness that separates it from real life. This shows up most prominently in his Hugo Award-winning classic **The Big Time**, which is practically a play already, with its small cast of characters and the single set for all the action. Despite this, it's a time-travel story, one of a series he placed against the background of the "Change War".

—Michel Basilières,
Maison neuve

Books Received - December



Compiled by Charles N. Brown and Carolyn Cushman. Please send all corrections to Carolyn Cushman c/o *Locus*. We will run all verified corrections.

KEY: * = first edition + = first American edition.

* Abbey, Lynn, ed. **Thieves' World: Enemies of Fortune** (Tor 0-312-87490-1, \$26.95, 352pp, hc, cover by Jean Pierre Targete) Shared-world original anthology of 12 stories. Authors include C.J. Cherryh & Jane Fancher, Dennis L. McKiernan, and Steven Brust.

* Aguirre, Forrest, ed. **Leviathan 4: Cities** (Night Shade Books/Ministry of Whimsy Press 1-892389-82-7, \$27.00, 247pp, hc, cover by Art Myrtle Vondamitz, III) Original anthology of ten stories, one a reprint, one expanded, by authors including Michael Cisco, Jay Lake, and K.J. Bishop. A limited edition (-79-7, \$45.00) is also available.

Amis, Martin **Yellow Dog** (Random House/Vintage 1-4000-7727-3, \$14.00, 340pp, tp) Reprint (Cape 2003) associational satire of an alternate contemporary Britain.

* Andrews, Donna **Access Denied** (Berkley Prime Crime 0-425-19838-3, \$23.95, 251pp, hc) Mystery with SF elements, the third featuring detective Al program Turing Hopper.

Anthony, Piers **Robot Adept** (Ace 0-441-73118-X, \$5.99, 341pp, pb, cover by Darrell K. Sweet) Reissue (Putnam 1988) fantasy novel, book five of the "Apprentice Adept" series. Tenth printing.

Avi **Midnight Magic** (Scholastic 0-439-24219-3, \$5.99, 247pp, tp, cover by Laurel Long) Reprint (Scholastic 1999) young-adult fantasy novel. A magician must free a princess from a ghost he doesn't believe in.

* Axler, James **Deathlands: Shaking Earth** (Worldwide Library Gold Eagle 0-373-62578-2, \$6.50, 347pp, pb, cover by Michael Herring) Post-holocaust SF adventure novel, 68th in the overall series. Copyrighted by Worldwide Library.

+ Banks, Iain M. **The State of the Art** (Night Shade Books 1-892389-38-X, \$25.00, 188pp, hc, cover by Les Edwards) Collection of eight stories, including the title novella, previously published in the US as a separate book (Ziesing 1989). First US edition (Orbit 1991); this adds "A Few Notes on the Culture". A limited edition (-99-1, \$45.00) is also available.

Banks, L.A. **The Awakening** (St. Mar-

tin's 0-312-98702-1, \$6.99, 300pp, pb) Reprint (St. Martin's Griffin 2003) vampire novel, second in the "Vampire Huntress Legends" series. The author also writes as Leslie E. Banks, both pen names for Leslie Esdaile Banks.

* Barrie, J.M. **Peter Pan** (Borders Classics 1-58726-102-2, \$7.95, 197pp, hc) Collection of the classic young-adult fantasy novel (Hodder & Stoughton 1911 as **Peter and Wendy**) and adds "Peter Pan in Kensington", originally published as six chapters of **The Little White Bird** (1902); plus short story "The Blot on Peter Pan".

Barrie, J.M. **Peter Pan** (Simon & Schuster/Aladdin Classics 0-689-86691-7, \$3.99, 228pp, tp) Reissue (Hodder & Stoughton 1911) classic young-adult fantasy novel. Foreword by Susan Cooper. This includes a four-page reading group guide. Third printing.

Barrie, J.M. **Peter Pan and Wendy** (Scholastic/Orchard 0-439-67257-0, \$17.95, 216pp, hc, cover by Robert Ingpen) Reprint (Hodder & Stoughton 1911) classic young-adult fantasy novel. Illustrated by Robert Ingpen. This is a "One-Hundredth Anniversary Edition".

* Bear, Elizabeth **Hammered** (Bantam Spectra 0-553-58750-1, \$6.99, 324pp, pb, cover by Paul Youll) Military SF novel, first in a trilogy. A first novel.

Bell, Hilari **Fall of a Kingdom** (Simon Pulse 0-689-85414-5, \$5.99, 423pp, pb, cover by Steve Stone) Reprint (Simon & Schuster 2003 as **The Book of Sorahb, Volume One: Flame**) young-adult fantasy novel, now repackaged as the first book in the "Farsala" trilogy.

Benford, Gregory & Martin H. Greenberg, eds. **What Might Have Been: Alternate Wars** (iBooks 0-7434-9786-4, \$11.95, 296 + viii, tp, cover by Dave Seeley) Reprint (Bantam Spectra 1991) anthology of 12 alternate-history stories.

* Bennett, Christopher **Star Trek: Ex Machina** (Pocket 0-7434-9285-4, \$6.99, 366pp, pb) Star Trek novelization. Copyrighted by Paramount. A first novel.

Blackwood, Gary **The Year of the Hangman** (Penguin/Speak 0-14-240078-5, \$5.99, 261pp, tp, cover by Tristan Elwell) Reprint (Dutton 2002) young-adult alternate history set in 1777.

Blish, James **Cities in Flight** (Overlook Press 1-58567-602-0, \$16.95, 593pp, tp, cover by Brad Holland) Reprint (Avon 1970) classic SF omnibus of **They Shall Have Stars** (1957 as **Year 2018**), **A Life**

for the Stars (1962), **Earthman, Come Home** (1955), and **The Triumph of Time** (1958). This has the Overlook 2000 introduction by Betty Ballantine, and the 1970 afterword by Richard D. Mullen.

* Bova, Ben **Powersat** (Tor 0-765-30923-8, \$24.95, 400pp, hc) Near-contemporary SF thriller showing the early life of Dan Randolph, a major player in "The Asteroid Wars" books.

* Boyle, Fionna **A Muggle's Guide to the Wizarding World: Exploring the Harry Potter Universe** (ECW Press 1-55022-655-X, \$14.95, 466 + xv, tp) Young-adult reference. Includes index.

* Bradley, Marion **To Save a World** (DAW 0-7564-0250-6, \$7.99, 406pp, pb, cover by Romas Kukalis) Omnibus of two "Darkover" novels: **The Planet Savers** (1962) and **The World Wreckers** (1971), plus short story "The Waterfall".

Broecker, Randy **Fantasy of the 20th Century: An Illustrated History** (Barnes & Noble Books 0-7607-6571-5, \$19.95, 256pp, tp, cover by Donato Giancola) Reprint (Collectors Press 2001) lavishly illustrated pictorial history of modern genre fantasy, from pulps to present. This is "published exclusively for Barnes & Noble by Collectors Press."

Brotherton, Mike **Star Dragon** (Tor 0-765-34677-X, \$6.99, 352pp, pb, cover by Stephen Martiniere) Reprint (Tor 2003) SF novel.

* Buchs, Doug **The Mescalero Project** (Behler Publications 1-933016-05-1, \$14.95, 198pp, tp, cover by Sun Son) SF novel. Intense solar flares affect inmates in an experimental prison. This is a print-on-demand edition, available online at <www.behlerpublications.com> or from Behler Publications, 22365 El Toro Road #135, Lake Forest CA 92630.

* Burns, Michael **Digital Sci-Fi Art** (Harper Design International 0-06-072433-1, \$24.95, 160pp, tp, cover by Thomas Weiss) How-to art book with extensive illustrations, index, and list of online sources. Artists include Adam Benton, David Ho, Mirek Drozd. First US edition (Ilex Press 9/04).

Burroughs, Edgar Rice **The Martian Tales Trilogy** (Barnes & Noble 0-7607-5585-X, \$9.95, 617 + xix, tp) Reprint (Bison Books 2003) trilogy of the first three novels in the "Mars" series: **A Princess of Mars** (1912), **The Gods of Mars** (1913), and **The Warlord of Mars** (1914). This has a new introduction by

Aaron Parrett.

Burroughs, Edgar Rice **Return to Mars** (SFBC #1172959, \$14.99, 485pp, hc, cover by Michael Whelan) Reprint (Dover 1962 as **Three Martian Novels**) omnibus of the fourth through sixth novels in the "John Carter of Mars" or "Barsoom" series: **Thuvia, Maid of Mars** (1916), **The Chessmen of Mars** (1922), and **The Master Mind of Mars** (1928). This has ISBN 0-7394-4884-6; it lacks a price and has the SFBC number on the back jacket.

* Byers, Richard Lee **Forgotten Realms: The Rite** (Wizards of the Coast 0-7869-3581-2, \$6.99, 336pp, pb, cover by Matt Stawicki) Novelization based on the roleplaying game, "The Year of Rogue Dragons" book II. Copyrighted by Wizards of the Coast.

Cabot, Meg **The Mediator 1: Shadowland** (HarperCollins/Avon 0-06-072511-7, \$6.99, 287pp, pb, cover by Paul Oakley) Reprint (Pocket Pulse 2000 as by Jenny Carroll) young-adult dark fantasy novel, the first in a series about a girl who communicates with the dead.

Cabot, Meg **The Mediator 2: Ninth Key** (HarperCollins/Avon 0-06-072512-5, \$6.99, 287pp, pb, cover by Paul Oakley) Reprint (Pocket Pulse 2001 as by Jenny Carroll) young-adult dark fantasy novel, the second in a series about a girl who communicates with the dead.

Cabot, Meg **The Mediator 3: Reunion** (HarperCollins/Avon 0-06-072513-3, \$6.99, 289pp, pb, cover by Paul Oakley) Reprint (Pocket Pulse 2001 as by Jenny Carroll) young-adult dark fantasy novel, the third in a series about a girl who communicates with the dead.

Cabot, Meg **The Mediator 4: Darkest Hour** (HarperCollins/Avon 0-06-072514-1, \$6.99, 316pp, pb, cover by Paul Oakley) Reprint (Pocket Pulse 2001 as by Jenny Carroll) young-adult dark fantasy novel, the fourth in a series about a girl who communicates with the dead.

Cabot, Meg **The Mediator 5: Haunted** (HarperCollins/Avon 0-06-075164-9, \$6.99, 263pp, pb, cover by Paul Oakley) Reprint (HarperCollins 2003) young-adult dark fantasy novel, the fifth in a series about a girl who communicates with the dead.

* Cabot, Meg **The Mediator 6: Twilight** (HarperCollins 0-06-072467-6, \$15.99, 245pp, hc) Young-adult dark fantasy novel, the sixth in a series about a girl who communicates with the dead.

* Cadden, Mike **Ursula K. Le Guin: Beyond Genre: Fiction for Children and Adults** (Routledge 0-415-97218-3, \$95.00, 203 + xvi, hc) Critical non-fiction examining Le Guin's works for all ages. Includes index, notes, bibliography, and an interview with Le Guin. Part of the "Children's Literature and Culture" series. Routledge, 270 Madison Avenue, New York NY 10016; <www.routledge-ny.com>.

* Caine, Rachel **Chill Factor** (Penguin/Roc 0-451-46010-3, \$6.99, 338pp, pb, cover by David Seeley) Contemporary fantasy novel, third in the "Weather Warden" series. This is copyrighted by Roxanne Longstreet Conrad, who also writes as Roxanne Longstreet and Roxanne Conrad.

Callanan, Liam **The Cloud Atlas** (Dell/Delta 0-385-33695-0, \$13.00, 357pp, tp, cover by Tom Hallman) Reprint (Delacorte 2004) historical novel with shamanistic/fantasy elements set in WWII Alaska.

Carey, Peter **My Life as a Fake** (Random House/Vintage 1-4000-3088-9, \$13.95, 274pp, tp, cover by Horace Bristol) Reprint (Random House Australia 2003) literary fantasy novel.

Carroll, Lewis & Greg Hildebrandt **Alice's Adventures in Wonderland** (Running Press/Courage 0-7624-2008-1, \$9.98, 64pp, hc, cover by Greg Hildebrandt) Children's picture book adaptation of the story by Carroll, illustrated in color by Greg Hildebrandt.

Cassutt, Michael **Tango Midnight** (Tor 0-765-34561-7, \$7.99, 367pp, pb) Reprint (Forge 2003) SF technothriller set on a space station.

* Cast, P.C. **Elphame's Choice** (Harlequin/Luna 0-373-80213-7, \$13.95, 551pp, tp) Mythic fantasy novel, first in a trilogy set in the world of **Goddess by Mistake**.

* Chabon, Michael, ed. **McSweeney's Enchanted Chamber of Astonishing Stories** (Random House/Vintage 1-4000-7874-1, \$13.95, 328pp, tp, cover by Lawrence Sterne Stevens) Original anthology of 15 stories in various genres, a follow-up to **McSweeney's Mammoth Treasury of Thrilling Tales**. Authors include Stephen King, Margaret Atwood, China Miéville, and Peter Straub.

* Charnas, Suzy McKee **Stagestruck Vampires & Other Phantasms** (Tachyon Publications 1-892391-21-X, \$24.95, 328 + xvii, hc, cover by John Picacio) Collection of eight stories (one previously published online) and two original essays. Introduction by Paul Di Filippo.

Cherryh, C.J. **Foreigner** (DAW 0-7564-0251-4, \$6.99, 428pp, pb, cover by Michael Whelan) Reissue (DAW 1994) SF novel, first in the eponymous series. This tenth Anniversary edition has a new introduction by Cherryh, and indicates first printing.

Cherryh, C.J., Mercedes Lackey, Nancy Asire & Leslie Fish **The Sword of Knowledge** (Baen 0-7434-9875-5, \$24.00, 809pp, hc, cover by Gary Ruddell) Reprint (Baen 1995) omnibus of three novels (all Baen 1989) in the shared world originated by C.J. Cherryh: **A Dirge for Sabis** with Leslie Fish, **Wizard Spawn** with Nancy Asire, and **Reap the Whirlwind** with Mercedes R. Lackey.

* Chester, Deborah **The Queen's Knight** (Ace 0-441-01225-6, \$7.99, 360pp, pb, cover by Michael Herring) Fantasy novel, sixth in a series begun with "The Sword, the Ring, and the Chalice" trilogy.

* Clark, Alan M. **The Paint in My Blood: Illustration and Fine Art** (IFD

Publishing 0-9671912-6-2, \$29.00, 151pp, tp, cover by Alan M. Clark) Art book with cover art and other paintings in full color, and comments on his work by Clark. Includes a CD with painting demonstrations and animations. A hardcover limited edition of 500 (-7-0, \$49.00) and tray-cased lettered edition of 26 (\$175.00) are also available. IFD Publishing, PO Box 40776, Eugene OR 97404; <www.ifdpublishing.com>.

* Clark, G.O. **Bone Sprockets** (Dark Regions Press 1-888993-45-6, \$6.95, 39pp, ph, cover by Frank Wu) Chapbook collection of 30 poems. Order from Dark Regions Press, PO Box 1558, Brentwood CA 94513; <isdm09y1@aol.com>; <http://darkregions.hypermart.net/>.

* Codrescu, Andrei **Wakefield** (Workman/Algonquin Books of Chapel Hill 1-56512-372-7, \$24.95, 288pp, hc) Satiric late-20th-century deal-with-the-devil story. A motivational speaker bargains for an extra year in which to find his "true" life.

* Cook, Dawn **Lost Truth** (Ace 0-441-01228-0, \$7.99, 356pp, pb, cover by Jerry Vanderstelt) Fantasy novel, fourth in the "Truth" series. Alissa's dreams lead her to a magical society on a distant island.

Cornwell, Bernard **Stonehenge <2000 B.C.>** (HarperCollins/Perennial 0-06-095685-2, \$13.95, 433pp, tp, cover by David Scutt) Reprint (HarperCollins 2000) prehistoric fantasy novel.

* Cox, Greg **Star Trek: To Reign in Hell: The Exile of Khan Noonien Singh** (Pocket 0-7434-5711-0, \$24.00, 326pp, hc, cover by Keith Birdsong) Star Trek novelization in the "Eugenics Wars" series. Copyrighted by Paramount Pictures.

Crichton, Michael **Timeline** (Ballantine 0-345-46826-0, \$14.95, 496pp, tp) Reprint (Knopf 1999) SF time-travel novel. This is a movie tie-in edition.

+ Dalby, Richard, ed. **Mystery for Christmas** (ibooks 0-7434-9793-7, \$6.99, 292pp, pb, cover by Bob Larkin) Mystery anthology of 23 stories, 12 original, several with supernatural elements. First US edition (O'Mara 1990).

* Dann, John R. **Song of the Earth** (Tor/Forge 0-765-31193-3, \$26.95, 380pp, hc, cover by Luis Royo) Prehistorical fantasy novel, prequel to **Song of the Axe**.

Delany, Samuel R. **Stars in My Pocket Like Grains of Sand** (Wesleyan University Press 0-8195-6714-0, \$19.95, 356pp, tp) Reprint (Bantam 1984) SF novel. This is a 20th Anniversary Edition with a new foreword by Carl Freedman. Order from University Press of New England, Order Department, 37 Lafayette St., Lebanon NH 03766; <www.upne.com>.

Dickens, Charles **A Christmas Carol** (Tor 0-812-50434-8, \$3.99, 116pp, pb) Reissue (Chapman & Hall 1843) classic Christmas ghost story, with a biography of Dickens, foreword, and afterword by Jane Yolen. 11th printing.

Dickens, Charles **Christmas Carol and Other Holiday Tales** (Borders Classics 1-58726-079-4, \$7.95, 231pp, hc) Reprint (????) omnibus of three fantastic Christmas novels: **A Christmas Carol** (1843), **The Chimes** (1844), and **A Cricket on the Hearth** (1845). This is dated 2003, but not seen until now. An instant remainder edition.

Dickens, Charles **The Haunted House** (Random House/Modern Library Classics 0-8129-7306-2, \$6.95, 126 + xxi, tp, cover by Kamil Vojnar) Reprint classic

collaborative ghost story co-authored with Elizabeth Gaskell, Wilkie Collins, and others. Introduction by Wesley Stage.

Douglas, Carole Nelson **Good Night, Mr. Holmes** (Tor/Forge 0-765-34574-9, \$7.99, 408pp, pb) Reprint (Tor 1990) associational mystery, the first in the "Irene Adler" series of Holmesian pastiches.

Douglass, Sara **The Nameless Day** (Tor 0-765-34282-0, \$7.99, 543pp, pb, cover by Donato Giancola) Reprint (Voyager Australia 2000) alternate-history fantasy novel, book one of the "Crucible" series set in 14th-century Europe.

+ Douglass, Sara **The Wounded Hawk** (Tor 0-765-30363-9, \$27.95, 494pp, hc, cover by Donato Giancola) Alternate-history/fantasy novel, the second in the "Crucible" series. First US edition (Voyager Australia 2000).

* Dozois, Gardner & Jack Dann, eds. **A.I.s** (Ace 0-441-01216-7, \$6.50, 294pp, pb) Anthology of ten stories about artificial intelligence. Authors include Michael Swanwick, Gregory Benford, and Stephen Baxter.

* Drake, David, Eric Flint & Jim Baen, eds. **The World Turned Upside Down** (Baen 0-7434-9874-7, \$24.00, 743pp, hc, cover by Thomas Kidd) Anthology of 29 stories that hooked the editors on SF. The editors provide notes on the stories, with an overall preface by Flint. Authors include Arthur C. Clarke, C.L. Moore, Isaac Asimov, and Theodore Sturgeon.

+ Duncan, Glen **Death of an Ordinary Man** (Grove/Atlantic/Black Cat 0-8021-7004-8, \$13.00, 304pp, tp) Ghost novel. Nathan Clark's spirit cannot rest without learning why he died. First US edition (Scribner UK 7/04).

Elderkin, Susan **The Voices** (Grove

0-8021-4170-6, \$13.00, 323pp, tp) Reprint (Fourth Estate 2003) mainstream novel with fantasy elements. A white boy growing up in Australia hears the voices of spirits.

Erikson, Steven **Gardens of the Moon** (Tor 0-765-34878-0, \$7.99, 666pp, pb, cover by Stephen Youll) Reprint (Bantam UK 1999) fantasy novel, first tale of the "Malazan Book of the Fallen".


* Fearn, John Russell **Duel With Colossus** (Gryphon Books 1-58250-064-9, \$15.00, 131pp, tp, cover by Ron Turner) SF novel, #23 in the "Golden Amazon" series, but not previously published. Introduction by Philip Harbottle. Available from Gryphon Publications, PO Box 209, Brooklyn NY 11228; <www.gryphonbooks.com>; add \$2.00 postage.

* Fearn, John Russell **Lords of Creation** (Gryphon Books 1-58250-063-0, \$15.00, 132pp, tp, cover by Ron Turner) SF novel, #22 in the "Golden Amazon" series, but not previously published. Introduction by Philip Harbottle. Available from Gryphon Publications, PO Box 209, Brooklyn NY 11228; <www.gryphonbooks.com>; add \$2.00 postage.

* Fearn, John Russell **World in Duplicate** (Gryphon Books 1-58250-062-2, \$15.00, 120pp, tp, cover by Ron Turner) SF novella, #21 in the "Golden Amazon" series, only published previously in newspaper form (1959), plus a story. Introduction by Philip Harbottle. Available from Gryphon Publications, PO Box 209, Brooklyn NY 11228; <www.gryphonbooks.com>; add \$2.00 postage.

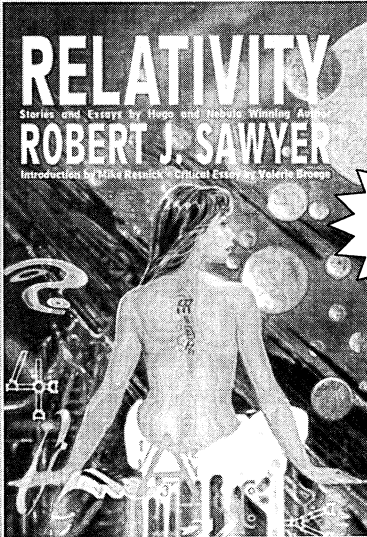
Fenner, Cathy & Arnie Fenner, eds. **Spectrum 11: The Best in Contemporary Fantastic Art** (SFBC, \$24.99, 208pp, hc, cover by Eric Joyner) Reprint (Underwood Books 2004) art book. This

»



ISFiC Press

Robert J. Sawyer's first American collection includes stories, articles, and speeches as well as an Introduction by Mike Resnick and a critical essay by Valerie Broege.



RELATIVITY
Stories and Essays by Hugo and Nebula-Winning Author
ROBERT J. SAWYER
Introduction by Mike Resnick • Critical Essay by Valerie Broege

ISFiC debut collection

ISBN 0-9759156-0-6
304 pages, hardcover

\$25 + \$5 postage
Illinois residents add
7.75% sales tax

ISFiC Press
707 Sapling Lane
Deerfield, IL 60015
www.isficpress.com

❧ Books Received

is similar to the Underwood edition, except it lacks price, ISBN, and SFBC number on the jacket.

* Francis, Diana Pharaoh **Path of Honor** (Penguin/Roc 0-451-45991-1, \$7.50, 379pp, pb, cover by Alan Pollack) Fantasy novel, sequel to **Path of Fate**. Reisil's healing magic can't help with a new plague.

Frankowski, Leo & Dave Grossman **The War With Earth** (Baen 0-7434-9877-1, \$6.99, 405pp, pb, cover by Mark Hennessey-Barrett) Reprint (Baen 2003) military SF novel, sequel to Frankowski's **A Boy and His Tank**.

Friesner, Esther M., ed. **Turn the Other Chick** (SFBC #1174216, \$10.99, 295pp, hc, cover by Mitch Foust) Reprint (Baen 2004) original anthology of 22 humorous stories about woman warriors, fifth in the "Chicks" anthology series. This is copyrighted by Friesner and Martin H. Greenberg's Tekno Books. This is similar to the Baen edition, except it lacks a price and has the SFBC number on the back jacket.

* Galenorn, Yasmine **Murder Under a Mystic Moon** (Berkley Prime Crime 0-425-20002-7, \$5.99, 275pp, pb, cover by Lisa Falkenstein) Mystery with supernatural elements, third in the "Chintz 'n China" mystery series. Something deadly lurks in the woods around Klickavall Valley.

* Gardner, James Alan **Lara Croft: Tomb Raider: The Man of Bronze** (Ballantine Del Rey 0-345-46173-8, \$6.99, 294pp, pb) Novelization based on the world of the video games. Copyrighted by Core Design.

* Gerrold, David **Alternate Gerrolds** (BenBella Books 1-932100-37-7, \$14.95, 202 + xiii, tp, cover by Bob Eggleton) Collection of 16 stories. Introduction by Mike Resnick. BenBella Books, 6440 N. Central Expressway, Suite 508, Dallas TX 75206; <www.benbellabooks.com>.

* Goodkind, Terry **Chainfire** (Tor 0-765-30523-2, \$29.95, 667pp, hc, cover by Keith Parkinson) Fantasy novel, ninth in "The Sword of Truth". A signed, limited edition (-31307-3, \$200.00) was announced but not seen.

* Graham, Mitchell **The Ancient Legacy** (HarperCollins/Eos 0-06-050676-8, \$7.99, 513pp, pb) Fantasy novel, third in "The Fifth Ring" trilogy. Graham is a pen name for Mitchell Gross.

* Grahame, Kenneth **The Wind in the Willows and Other Writings** (Borders Classics 1-58726-115-4, \$9.95, 333pp, hc) Omnibus of YA fantasy **The Wind in the Willows** (Methuen 1908) and two associational autobiographical works **The Golden Age** (1895) and **Dream Days** (1898). An instant remainder edition.

Greenwood, Ed **Forgotten Realms: Silverfall: Stories of the Seven Sisters** (Wizards of the Coast 0-7869-3572-3, \$7.99, 370pp, pb, cover by John Foster) Reprint (TSR 1999) fantasy novelization/collection of seven linked novellas based on the roleplaying game. Copyrighted by Wizards of the Coast.

* Hague, Michael, ed. **The Book of Fairy Poetry** (HarperCollins 0-688-14004-1, \$19.99, 156pp, hc, cover by Michael Hague) Poetry collection with 49 poems selected and extensively illustrated in color by Michael Hague.

Hamilton, Laurel K. **Seduced by Moonlight** (Ballantine 0-345-44359-4, \$7.50, 409pp, pb, cover by Judy York) Reprint (Ballantine 2004) erotic dark fantasy mystery, third in the series featuring a

faerie princess working in the human world as Meredith Gentry, PI.

* Hanson, Wil **Smoke in the Wind** (Gale Group/Five Star 1-59414-214-9, \$25.95, 438pp, hc, cover by Alan M. Clark & Paul Groendes) Fantasy novel. Packaged and edited by Martin H. Greenberg's Tekno Books and Ed Gorman. Five Star, 295 Kennedy Memorial Dr., Waterville ME 04901; <www.galegroup.com/fivestar>.

* Hardy, Jason M. **MechWarrior: Dark Age: The Scorpion Jar** (Penguin/Roc 0-451-46020-0, \$6.99, 313pp, pb) Novelization, the 13th based on the computer game based on the "BattleTech" roleplaying game. Copyrighted by WizKids.

Harper, M.A. **The Year of Past Things** (Harcourt 0-15-101116-8, \$23.00, 362pp, hc) Reprint (Hill St. Press 2003) ghost story about a haunted New Orleans restaurateur.

Hearn, Michael Patrick, Leo & Diane Dillon **The Porcelain Cat** (iBooks/Milk & Cookies Press 0-689-03592-6, \$16.95, unpaginated, hc, cover by Leo & Diane Dillon) Reprint (Little, Brown 1987) picture book with text by Hearn and illustrations by the Dillons. The illustrations are copyrighted 2004 and may be somewhat revised.

* Hendee, Barb & J.C. Hendee **Sister of the Dead** (Penguin/Roc 0-451-46009-X, \$7.50, 405pp, pb, cover by Koveck) Dark fantasy/vampire novel, third in the "Noble Dead" series begun in **Dhampir**.

* Hignutt, Diana **Empress of Clouds** (Behler Publications 0-9748962-4-1, \$16.95, 286pp, tp, cover by Sun Son) Fantasy novel, sequel to **Moonsword**. A faerie warlord threatens the kingdom of Lorm and its prince-turned-princess. This is a print-on-demand edition, available online at <www.behlerpublications.com> or from Behler Publications, 22365 El Toro Road #135, Lake Forest CA 92630.

* Hines, Jim C. **GoblinQuest** (Gale Group/Five Star 1-59414-230-0, \$25.95, 338pp, hc, cover by Alan M. Clark) Fantasy novel. Goblin run Jig is captured by adventurers needing a guide. Packaged and edited by Martin H. Greenberg's Tekno Books and Ed Gorman. Five Star, 295 Kennedy Memorial Dr., Waterville ME 04901; 800-223-1244; <www.galegroup.com>.

Hoffman, Alice **The Probable Future** (Ballantine 0-345-45591-6, \$13.95, 336pp, tp) Reprint (Doubleday 2003) fantasy novel of a family of psychic women. Seventh printing.

Hogan, James P. **The Anguished Dawn** (Baen 0-7434-9876-3, \$7.99, 503pp, pb, cover by David Mattingly) Reprint (Baen 2003) SF novel, sequel to **Cradle of Saturn**. This adds a "Kronian Legacy" chronology by Attila Torkos.

Holdstock, Robert **The Iron Grail** (Tor 0-765-34987-6, \$6.99, 323pp, pb, cover by Larry Rostant) Reprint (Earthlight 2002) fantasy novel, book two of the "Merlin Codex".

Homer **The Odyssey** (Tor/Forge 0-312-86901-0, \$15.95, 432pp, tp) Reprint (Forge 2001) associational non-fiction, with the ancient Greek epic translated by Randy Lee Eickhoff.

Hughes, Matthew **Black Brillion** (SFBC #1173826, \$11.99, 272pp, hc, cover by Tom Kidd) Reprint (Tor 2004) satiric fantasy novel, third in the "Archnote" series. This is similar to the Tor edition, except it lacks a price and has the SFBC number on the back jacket.

+ Jarvis, Robin **The Alchemist's Cat**

(Chronicle Books/SeaStar 1-5871-7257-7, \$17.95, 302pp, hc, cover by Leonid Gore) Young-adult fantasy novel, the first in "The Deptford Histories" prequel trilogy to the "Deptford Mice" series. First US edition (Sprint 1991 as **The Alchemist's Cat**).

* Johnson, Kathleen Jeffrie **A Fast and Brutal Wing** (Millbrook/Roaring Brook Press 1-596-43013-3, \$16.95, 191pp, hc, cover by Jaye Zimet) Young-adult novel with possible dark fantasy elements, about troubled siblings who may be shapeshifters – or insane killers.

* Kiernan, Caitlin R. **The Dry Salvages** (Subterranean Press 1-59606-006-9, \$25.00, 123pp, hc, cover by Ryan Obermeyer) Science fiction novella. A signed, limited edition of 250 with additional chapbook (\$40.00) was announced but not seen.

King, Stephen **The Dark Tower V: Wolves of the Calla** (Simon & Schuster/Scribner 0-7432-5162-8, \$18.95, 714pp, tp, cover by Bernie Wrightson) Reprint (Grant 2003) dark fantasy Western novel, book five in "The Dark Tower" series.

* Kith, Trystam **Trouble in the Forest, Book 2: A Bright Winter Sun** (Gale Group/Five Star 1-59414-225-4, \$25.95, 332pp, hc, cover by Alan M. Clark) Dark fantasy novel, second in a duology about vampires in Sherwood Forest. Kith is a pen name for Chelsea Quinn Yarbro. Packaged and edited by Martin H. Greenberg's Tekno Books and Ed Gorman. Five Star, 295 Kennedy Memorial Dr., Waterville ME 04901; 800-223-1244; <www.galegroup.com>.

Koontz, Dean **Cold Fire** (Berkley 0-425-19958-4, \$7.99, 431pp, pb, cover by Don Brautigam) Reissue (Headline 1991) horror novel. This has a new afterword by the author. 24th printing.

* Koontz, Dean **Life Expectancy** (Bantam 0-553-80414-6, \$27.00, 401pp, hc, cover by Tom Hallman) Horror novel. His dying grandfather predicts newborn Jimmy Tock will face terrible events on five dates in the future.

Koontz, Dean **Santa's Twin** (HarperCollins/Perennial Currents 0-06-057223-X, \$12.95, unpaginated, tp, cover by Phil Parks) Reprint (HarperPrism 1996) Christmas short story/picture book about Santa's evil twin. Illustrated by Phil Parks.

* Krygier, Leora **When She Sleeps** (Toby Press 1-59264-086-9, \$19.95, 205pp, hc) Fantasy novel. Half-sisters, one in America and one in Vietnam, see each other in their dreams.

Lackey, Mercedes **Burning Water** (Tor 0-765-31317-0, \$14.95, 332pp, tp, cover by Hugh Syme) Reprint (Tor 1989) occult thriller, first book of the "Diana Tregarde" series.

Land, Jon **The Last Prophecy** (Tor 0-765-34850-0, \$7.99, 422pp, pb, cover by Robert Santora) Reprint (Forge 2004) thriller with possible supernatural elements.

Le Guin, Ursula K. **The Farthest Shore** (Pocket 1-4165-0964-X, \$14.00, 259pp, tp) Reprint (Atheneum 1972) YA fantasy novel, third in the "Earthsea" series. This is a TV movie tie-in.

Le Guin, Ursula K. **Four Ways to Forgiveness** (HarperCollins/Perennial 0-06-076029-X, \$13.95, 304pp, tp) Reprint (HarperPrism 1995) collection of four related SF novellas, including the award-winning "Forgiveness Day".

Le Guin, Ursula K. **Orsinian Tales** (HarperCollins/Perennial 0-06-076343-4, \$12.95, 216pp, tp) Reissue (Harper & Row 1976) collection.

Le Guin, Ursula K. **Tehanu** (Pocket 1-4165-0963-1, \$14.00, 281pp, tp) Reprint (Atheneum 1990) Nebula Award-winning YA fantasy novel, fourth in the "Earthsea" series. This is a TV movie tie-in edition.

Le Guin, Ursula K. **The Wind's Twelve Quarters** (HarperCollins/Perennial 0-06-091434-3, \$13.95, 303pp, tp) Reprint (Harper & Row 1975) collection.

* Lee, Rachel **Shadows of Myth** (Harlequin/Luna 0-373-80212-9, \$13.95, 296pp, tp) Fantasy novel.

* Lewis, Roger **Anthony Burgess** (St. Martin's 0-312-32251-8, \$27.95, 434pp, hc) Non-fiction, biography. Includes chronology, bibliography, and index. A Thomas Dunne book.

+ Lisle, Rebecca **Copper** (Putnam 0-399-24211-2, \$16.99, 186pp, hc, cover by Barry Root) Young-adult fantasy novel. First US edition (Andersen Press 10/02).

* Little, Denise, ed. **Rotten Relations** (DAW 0-7564-0239-5, \$6.99, 306pp, pb, cover by Les Edwards) Original anthology of 15 stories about bad guys from fantasy and fairy tale. Authors include Nina Kiriki Hoffman, Joseph Sherman, and Robert Sheckley. This is copyrighted by Little and Martin H. Greenberg's Tekno Books.

* Long, Jeff **The Reckoning** (Simon & Schuster/Atria 0-7434-6300-5, \$25.00, 278pp, hc) Horror novel. A body-recovery mission in Cambodia stirs up old ghosts.

* Lundberg, Jason Erik, ed. **Scattered, Covered, Smothered** (Two Cranes Press, \$9.99, 161pp, tp, cover by Janet Chui) Original anthology in spiral-bound form, with 21 stories, six poems, and 11 recipes about food. Authors include Rhys Hughes, Bruce Boston, Heather Shaw, and M.F. Korn. Des Lewis & Jeff VanderMeer. Two Cranes Press, 102-A5 Jamie Court, Cary NC 27511; <www.twocranespress.com>; <twocranes@nc.rr.com>; add \$1.50 postage.

* Lyons, Jonathan **Machina** (Double

China Miéville's recent definition of F/SF as an outsider fiction relative to the literary mainstream, is clever and fun because it suggests that F/SF has a commonality of some kind with outsider art.

But that's only half the story, because F/SF is also a massively insider art, with rigidly defined praxis and a sophisticated feedback relationship with a fixed critical apparatus (an apparatus now being taught in universities, much as insider art history and criticism are taught). From this viewpoint it lacks – and indeed rejects – one of the major parameters of a definition of outsider art: idiosyncrasy.

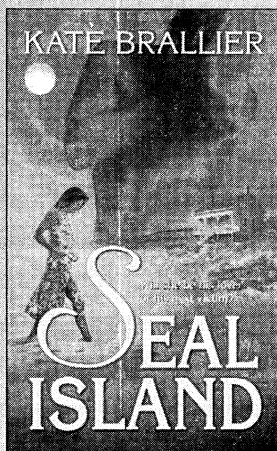
As in all insider art, the only acceptable form of idiosyncrasy in F/SF is a sophisticated conscious modification of tropes and expectations, framed & presented so as to be detectable by the insiders themselves.

True idiosyncrasy is defined automatically by any insider system as failure to do the job properly. Thus F/SF written by an outsider without consciousness of the tropes tends to be defined as "bad"; i.e., it is described exactly as outsider art used to be by the insider art establishment.

—M. John Harrison

Discover a World of Fantasy

with New Releases from Tor!



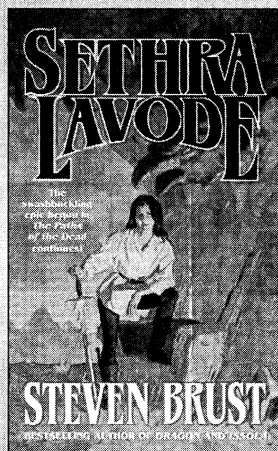
0-765-34892-6 • \$6.99/\$9.99 Can.

KATE BRALLIER SEAL ISLAND

In paperback March 2005

Cecil Hargrave jumps at the chance to leave her city life for the house that she inherits on the New England coast. While playing with the seals that appear at the shoreline, she meets two different men—one, a sexy novelist; the other, a handsome drifter who captivates her with his mysterious secret.

The latest addition to Tor's new Paranormal Romance line from first-time author Kate Brallier.



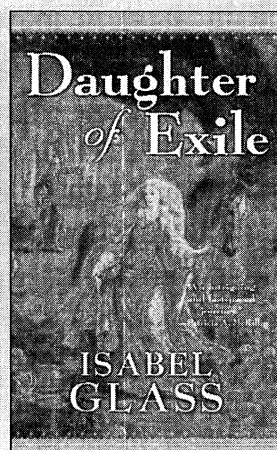
0-812-53418-2 • \$7.99/\$10.99

STEVEN BRUST SETHIRA LAVODE

In paperback March 2005

The riveting climax of the epic begun in *The Paths of the Dead* and *The Lord of Castle Black*.

"Includes all the action, romance, and pathos of its predecessors *The Phoenix Guards*, *Five Hundred Years After*, *The Paths of the Dead*, and *The Lord of Castle Black*... There's no denying Brust's fine pacing and worldbuilding and his sheer pizzazz." —*Booklist*



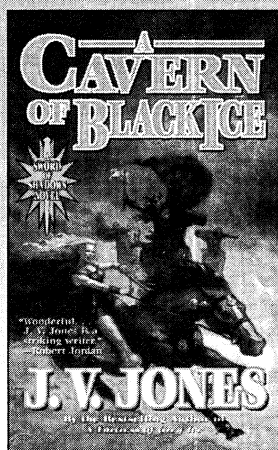
0-765-34658-3 • \$7.99/\$10.99 Can.

ISABEL GLASS DAUGHTER OF EXILE

In paperback March 2005

Angarred Hashan was raised in exile, far from the intrigue of the royal court, where her father obsessively attempted to regain his former prestige. When Angarred's father is mysteriously murdered, she enlists the help of a handsome magician and uncovers well-kept secrets of the kingdom and her own history.

"An ingeniously plotted, tellingly detailed, and pleasingly peopled fantasy debut." —*Kirkus Reviews*



0-765-34551-X • \$7.99/\$10.99 Can.

J.V. JONES A CAVERN OF BLACK ICE

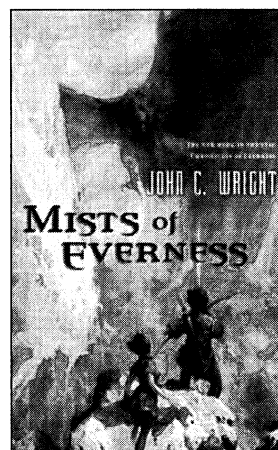
In paperback March 2005

Ash March and Raif Sevrance both possess extraordinary powers of the mind. When their destinies cross, they must work together to defeat an ancient prophecy and prevent the release of the concentrated evil known as the End Lords.

"Wonderful...J.V. Jones is a striking writer." —Robert Jordan



www.tor.com



0-765-31333-2 • \$24.95/\$34.95 Can.

JOHN C. WRIGHT MISTS OF EVERNESS

In hardcover March 2005

This is the tale of Galen Waylock, guardian of the dream gate that separates our world from a domain of evil. When the minions of Darkness invade, will Galen be able to defend humanity?

★"Wright may be this fledgling century's most important new SF talent."

—*Publishers Weekly*, starred review



Books Received

Dragon Publishing 1-55404-179-1, \$14.99, 178pp, tp, cover by Deron Douglas) Metaphysical SF novel. This is a print-on-demand edition, available online at <www.double-dragon-ebooks.com> or from Double Dragon Publishing, PO Box 54016, I-5762 Highway 7 East, Markham ON L3P 7Y4, Canada.

Massey, Brandon **Dark Corner** (Kensington/Dafina 0-7582-0250-4, \$6.99, 544pp, pb) Reprint (Dafina 2004) supernatural thriller.

+ Massie, Allan **Arthur the King** (Carroll & Graf 0-7867-1384-4, \$25.00, 292pp, hc, cover by Julek Heller) Historical Arthurian novel with possible fantasy elements. First US edition (Weidenfeld & Nicholson 9/03).

* McCabe, Joseph **Hanging Out with the Dream King: Conversations with Neil Gaiman and His Collaborators** (Fantagraphics Books 1-56097-617-9, \$17.95, 297pp, tp, cover by Sophia Quach) Non-fiction, a collection of interviews with Gaiman and people he's worked with on comics and books, including Dave McKean, Kim Newman, Terry Pratchett, and Gene Wolfe.

McCaffrey, Anne & Todd McCaffrey **Dragon's Kin** (Ballantine Del Rey 0-345-46200-9, \$7.99, 298pp, pb, cover by Paul Youll) Reprint (Del Rey 2003) SF novel in the "Pern" series.

* McGough, Scott **Magic: The Gathering: Heretic: Betrayers of Kamigawa** (Wizards of the Coast 0-7869-3575-8, \$6.99, 312pp, pb, cover by Chris Moeller) Novelization based on the world of the card game, the second book in the "Kamigawa Cycle". Copyrighted by Wizards of the Coast.

McKinley, Robin **Sunshine** (Jove 0-515-13881-9, \$7.99, 405pp, pb, cover by Masao Mukai) Reprint (Berkley 2003) dark fantasy novel. A woman called Sunshine gets involved with a vampire in an alternate world where vampires and Other Folk are known, if not legal.

* Meyer, Ilene **Ilene Meyer: Paintings, Drawings, Perceptions** (Underwood

Books 1-887424-79-2, \$35.00, 128pp, hc, cover by Ilene Meyer) Art book. Edited by Cathy & Arnie Fenner, with an introduction by Arnie Fenner. Order from Underwood Books, PO Box 1919, Nevada City CA 95959; <www.underwoodbooks.com>.

* Michaels, Melisa **World-Walker** (Gale Group/Five Star 1-59414-215-7, \$25.95, 360pp, hc) Fantasy novel. A world-walker must stop her former lover when he steals her power and knocks a rock star into an alternate dimension. This is copyrighted 2002, and was previously available in electronic form. Packaged and edited by Martin H. Greenberg's Tekno Books and Ed Gorman. Five Star, 295 Kennedy Memorial Dr., Waterville ME 04901; 800-223-1244; <www.gale-group.com>.

* Miles, Rosalind **The Lady of the Sea** (Random House/Crown 0-609-60962-9, \$23.95, 356pp, hc, cover by Erich Lessing) Arthurian novel, third in the "Tristan and Isolde" series.

Miles, Rosalind **The Maid of the White Hands** (Random House/Three Rivers Press 1-4000-8154-8, \$12.95, 328pp, tp, cover by David Bowers) Reprint (Crown 2003) Arthurian novel, second in the "Tristan and Isolde" series. This includes a reading group guide.

Miller, Keith **The Book of Flying** (Penguin/Riverhead 1-59448-066-4, \$14.00, 272pp, tp, cover by Remedios Varo) Reprint (Riverhead 2004) literary fantasy novel.

* Modesitt, L.E., Jr. **Ordermaster** (Tor 0-765-31213-1, \$27.95, 494pp, hc, cover by Darrell K. Sweet) Fantasy novel, the 13th in the "Saga of Recluse" and a direct sequel to **Wellspring of Chaos**.

Monteleone, Thomas F. **The Reckoning** (Tor 0-812-57524-5, \$7.99, 419pp, pb, cover by Alan Ayers) Reissue (Forge 1999) millennial horror novel. Second printing.

* Moore, James A. **Newbies** (Dorchester/Smooch 0-8439-5474-4, \$5.99, 197pp, pb) Young-adult horror. The new girl is blamed for disappearances at school.

* Murphy, Sean **The Time of New Weather** (Dell/Delta 0-553-38245-4, \$13.00, 327pp, tp) Satirical quasi-SF novel. Buddy LeBlanc makes tiny miracles in a world where time and gravity are no longer reliable.

* Murphy, Shirley Rousseau **Cat Cross Their Graves** (HarperCollins 0-06-057808-4, \$24.95, 305pp, hc, cover by Beppe Giacobbe) Fantasy mystery novel, the tenth featuring talking cat Joe Grey.

Murphy, Shirley Rousseau **Cat Fear No Evil** (HarperCollins/Avon 0-06-101560-1, \$6.99, 358pp, pb) Reprint (HarperCollins 2004) fantasy mystery novel, the ninth featuring talking cat Joe Grey.

* Myers, Bill **Soultracker** (HarperCollins/Zondervan 0-310-22756-9, \$12.99, 325pp, tp) Christian dark fantasy novel. A novelist grieving for his dead daughter uncovers dark secrets in an organization dedicated to tracking the afterlife.

* Navarro, Yvonne **Elektra** (Pocket Star 1-4165-0505-9, \$6.99, 280pp, pb) Novelization of the movie based on the Marvel comics character. Copyrighted by Twentieth Century Fox Film and Regency Entertainment.

Nesbit, E. **Five Children and It** (Penguin Classics 0-14-303915-6, \$10.00, 207pp, tp, cover by Tim Bower) Reprint (Unwin 1902) classic juvenile fantasy novel.

+ Nicholls, Stan **The Covenant Rising** (HarperCollins/Eos 0-06-073889-8, \$14.95, 410pp, tp, cover by Jon Sullivan) Fantasy novel, first in "The Dreamtime" trilogy about a cursed warrior seeking a group of magicians called the Covenant. First US edition (Voyager 2003 as **Quick-silver Rising**).

Nielsen Hayden, Patrick, ed. **New Magics** (Tor Teen 0-765-34003-8, \$6.99, 256pp, tp, cover by Daniel dos Santos) Reprint (Tor Teen 2004) young-adult anthology of 12 fantasy stories.

Nolan, William F. **Nightworlds** (Leisure 0-8439-5191-5, \$6.99, 355pp, pb) Reprint (Stealth Press 2001 as part of **Dark Universe**) collection of 22 horror stories, with story notes by Nolan.

* Norton, Andre & Lyn McConchie **The**

Duke's Ballad (Tor 0-765-30636-0, \$24.95, 318pp, hc, cover by Daniel Dos Santos) Fantasy novel, the first in a new "Watch World" trilogy.

O'Brien, Judith **Major Jane** (Marvel 0-7851-1440-8, \$8.99, 215pp, tp) Reprint (Marvel 2003) young-adult novelization, retelling the Spider-Man story from his girlfriend's point of view.

Perry, Anne **Come Armageddon** (Ace 0-441-01204-3, \$14.95, 502pp, tp, cover by Dan Craig) Reprint (Headline 2001) fantasy novel, sequel to **Tathea**.

Picoult, Jodi **Second Glance** (Simon & Schuster/Washington Square Press 0-7434-5451-0, \$14.00, 425pp, tp) Reprint (Atria 2003) horror novel. A suicidal ghost hunter falls for a woman 80 years dead, and investigates her death. This includes an unpaginated 14pp readers group guide.

Pines, T., ed. **Thirteen** (Scholastic/Point 0-590-45256-8, \$5.99, 330 + viii, pb) Reprint (Scholastic 1991) young-adult anthology of 13 horror stories.

Poe, Edgar Allan **Major Tales and Poems** (Borders Classics 1-58726-086-7, \$9.95, 363pp, hc, cover by Gustave Dore) Reprint collection of 24 stories and 15 poems. An instant remainder edition.

* Priest, Christopher J. & Michael Ahn **Green Lantern: Sleepers, Book Two** (iBooks 0-7434-9811-9, \$22.95, 314pp, hc, cover by John Watson) Novelization based on the comic books, the second volume in a trilogy. Copyrighted by DC Comics. (Christopher J. Priest is *not* British writer Christopher Priest.)

* Putney, Mary Jo **Kiss of Fate** (Ballantine Books 0-345-44916-9, \$11.99, 342pp, hc, cover by Jon Paul) Historical fantasy romance of the "Guardians". Guardians from England and Scotland meet and marry – just as Bonnie Prince Charlie brings revolution to Scotland.

* Reed, John **The Whole** (Pocket/MTV Books 0-7434-8501-7, \$12.95, 209pp, tp) Contemporary fantasy novel. An unemployed MTV VJ named Thing investigates a mysterious hole in the ground.

* Rees, Douglas **Vampire High** (Random House/Delacorte 0-385-73117-5, \$15.95, 226pp, hc, cover by Greg Clarke) Young-adult vampire novel. The new kid at school has to cope with snooty vampire classmates. This is dated 2003, but not seen until now.

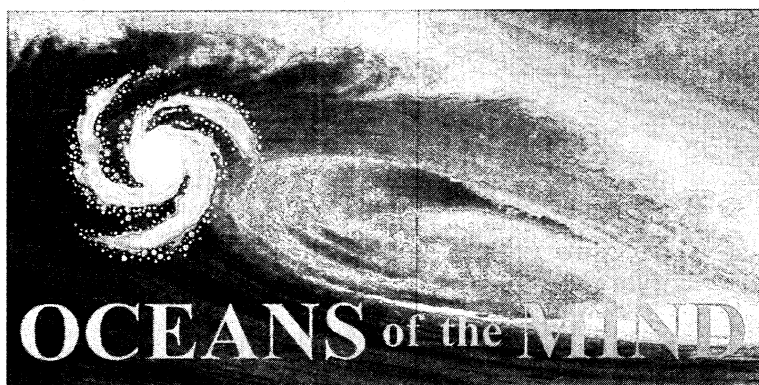
Roberts, Adam **Science Fiction** (Routledge 0-415-19205-6, \$18.95, 204pp, tp) Reissue (Routledge 2000) critical guide to science fiction, part of the "New Critical Idiom" series. This is an international edition without a price, and appears to be at least a fourth printing. Routledge, 29 W. 35th St., New York NY 10001; <www.routledge-ny.com>.

Robinson, Frank M. **Science Fiction of the 20th Century** (Barnes & Noble Books 0-7607-6572-3, \$19.95, 256pp, tp) Reprint (Collectors Press 1999) lavishly illustrated pictorial history of SF. This was "published exclusively for Barnes & Noble by Collectors Press."

+ Robson, Justina **Natural History** (Bantam Spectra 0-553-58741-2, \$13.00, 325pp, tp, cover by Steve Stone) SF novel. First US edition (Macmillan UK 4/03).

* Rothman, Milton A. **Heavy Planet and Other Science Fiction Stories** (Wildside Press 0-8095-1572-5, \$19.95, 309pp, tp) Collection of 19 stories, three original. Preface by Frederik Pohl; memoirs by Tony Rothman and Robert A. Madle. This is a print-on-demand edition available online at <www.wildsidepress.com> or from Wildside Press, PO Box 301, Holcog PA 18928-0301.

TAKE YOUR IMAGINATION FOR A SWIM



The quarterly science fiction magazine with top writers, delivered directly to your e-mail box.

Read excerpts from each themed issue and subscribe online at www.oceansofthemind.com or send \$11.95 for a one year subscription to:

PO Box 7209. Delray Beach. FL. 33482-7209.

* Russell, Gary **The Art of the Lord of the Rings** (Houghton Mifflin 0-618-51083-4, \$19.95, 224pp, tp) Art book, reprinting some of the best works from the three volumes on the individual films, plus unpublished works selected by the artists. Members of the production crew and artists (including Alan Lee and John Howe) provide commentary on individual pieces and the creative process. Simultaneous with the UK (HarperCollins) edition. A hardcover edition (-51098-2, \$35.00) was announced but not seen.

Saberhagen, Fred **Berserker Prime** (Tor 0-765-34543-9, \$6.99, 396pp, pb, cover by Paul Youll) Reprint (Tor 2004) SF novel in the "Berserkers" series.

* Saberhagen, Fred **Rogue Berserker**

(Baen 0-7434-9873-9, \$22.00, 281pp, hc, cover by Kurt Miller) SF novel in the "Berserker" series.

* Sabin, E. Rose **When the Beast Ravens** (Tor 0-765-30858-4, \$23.95, 287pp, hc, cover by Vince Natale) Fantasy novel, the third in the series begun in **A School for Sorcery**.

Salvatore, R.A. **Forgotten Realms: Sojourn** (Wizards of the Coast 0-7869-3081-0, \$25.95, 335pp, hc, cover by Todd Lockwood) Reprint (TSR 1991) novelization based on the roleplaying game, with a new introduction by Margaret Weis and afterword by Salvatore. Third volume in the "Dark Elf Trilogy" and in "The Legend of Drizzt" series. Copyrighted by Wizards of the Coast.

* Scalzi, John **Old Man's War** (Tor 0-765-30940-8, \$23.95, 316pp, hc, cover by Donato Giancola) SF novel. John Perry joins the war against aliens on his 75th birthday. This is the author's first novel to appear in book form; an earlier novel appeared online in 1999.

* Scarborough, Elizabeth Ann **Cleopatra 7.2** (Ace 0-441-01206-X, \$23.95, 321pp, hc, cover by Scott Grimando) Near-future SF novel, sequel to **Channeling Cleopatra**, involving the mind-transfer technology introduced in Scarborough's anthology **Past Lives, Present Tense**. Two women have the cellular memories of Cleopatra, one unauthorized.

+ Schonstein, Patricia **A Time of Angels** (HarperCollins/Morrow 0-06-056242-0,

\$24.95, 223pp, hc) Contemporary fantasy novel. A magician tries to woo his errant wife back with magic, but the spell calls an unexpected visitor instead. First US edition (Bantam UK 9/03).

Shan, Darren **Cirque Du Freak: Trials of Death** (Little Brown 0-316-00095-7, \$5.99, 202pp, tp, cover by Rick Raymond) Reprint (Collin 2001) young-adult dark fantasy of vampires, fifth in the series supposedly written by schoolboy Darren Shan — a pen name for Darren O'Shaughnessy.

Shatner, William, Judith & Garfield Reeves-Stevens **Star Trek: Captain's Blood** (Pocket 0-671-02130-3, \$6.99, 333pp, pb) Reprint (Pocket 2003) Star

»

Interviews! Locus Back Issues! Interviews!

Aiken, Joan:	448	Dozois, Gardner:	443	Kushner, Ellen:	375	Russell, Sean:	436
Aldiss, Brian:	322,341,378,416,475	Duncan, Dave:	387	Landis, Geoffrey A.:	468	Sawyer, Robert J.:	505
Anderson, Kevin J.:	419	Duncan, Andy:	487	Lee, Tanith:	447	Schroeder, Karl:	508
Anderson, Poul:	435	Edwards, Malcolm:	311	Le Guin, Ursula K.:	334,348,388,488	Scott, Melissa:	456
Anthony, Patricia:	399	Effinger, George Alec:	341	Lethem, Jonathan:	441	Shaw, Bob:	321
Asaro, Catherine:	466	Eggleton, Bob:	388,487	Lindholm, Megan		Sheckley, Robert:	512
Baen, Jim:	307	Elliott, Kate (Alis A. Rasmusen):	361	(Robin Hobb):	356,444	Sheffield, Charles:	348,403
Baird, Wilhemena:	410	Ellison, Harlan:	486	Link, Kelly :	498	Shepard, Lucius:	*(344),383,490
Baker, Kage:	509	Elliott, Kate/Melanie Rawn/		Lock, Owen:	310	Sherman, Delia:	405
Ballantine, Betty:	502	Jennifer Roberson:	422	Lynn, Elizabeth A.:	441	Shiner, Lewis:	328,407
Ballard, J.G.:	332	Erikson, Steven:	484	MacLeod, Ian R.:	514	Shinn, Sharon:	424
Barker, Clive:	327,411	Farmer, Nancy:	516	MacLeod, Ken:	477	Shippey, Tom:	402
Barnes, John:	427	Farmer, Philip José:	353	Maddox, Tom:	369	Siegel, Jan:	494
Barnes, Stephen:	506	Feist, Raymond E.:	*(318)	Malzberg, Barry:	495	Silverberg, Robert:	355,430,518
Barrett, Neal, Jr.:	392	Finlay, Charles Coleman:	519	Marley, Louise:	467	Simmons, Dan:	350,364,401,436, 501
Baxter, Stephen:	423,450,495,523	Fitch, Marina:	459	Martin, George R.R. :	412,479	Somtow, S.P.:	370,449
Beagle, Peter S.:	390	Ford, Jeffrey:	522	Marusek, David:	474	Spinrad, Norman:	335,457
Bear, Greg:	342,404,469	Foster, Alan Dean:	368	Mason, Lisa:	400	Springer, Nancy:	413
Benford, Gregory:	320,394,468	Fowler, Karen Joy:	392,462,527	McAuley, Paul J.:	373,420,451,497	Stableford, Brian:	367
Bishop, Michael:	335,426,526	Freas, Frank Kelly:	482	McCaffrey, Anne:	386,526	Steele, Allen:	373,453
Bisson, Terry:	366,476	Gaiman, Neil:	459	McCarthy, Wil:	480	Stephenson, Neal:	463, 523
Blaylock, James:	*(316)	Gaiman, Neil/Terry Pratchett:	362	McDevitt, Jack:	409	Sterling, Bruce:	328,424,483
Bond, Nelson:	453	Gaiman, Neil/Gene Wolfe:	500	McHugh, Maureen F.:	395,465	Sterling, Bruce/William Gibson:	364
Bova, Ben:	363,478	Gentile, Mary:	339	McIntyre, Vonda N.:	445	Stewart, Sean:	407,458
Bradbury, Ray:	427	Gerold, David:	390	McKillop, Patricia A.:	379,426	Straub, Peter:	351,396,455
Brin, David:	302,347,434	Gibson, William:	508	McMullen, Sean:	472	Strugatsky, Boris:	314,443
Brite, Poppy Z.:	388	Gibson, William/Bruce Sterling:	364	McQuinn, Donald E.:	412	Stross, Charles:	511,528
Brooks, Terry:	397,481	Goldstein, Lisa:	371,460	Miéville, China:	494	Sullivan, Tricia:	450
Brown, Charles N.:	500	Goonan, Kathleen Ann:	416,485	Mixon, Laura J./Stephen Gould:	439	Swanwick, Michael:	380,446,521
Brust, Steven:	398	Goulart, Ron:	385	Moon, Elizabeth:	410,518	Tan, Shaun:	491
Budrys, Algis:	442	Gould, Stephen/Laura J. Mixon:	439	Moore, Alan:	*(510)	Taylor, Lucy:	454
Bujold, Lois McMaster:	343,415,481	Griffith, Nicola:	428	Moorcock, Michael:	393,442,506	Tenn, William:	425
Bull, Emma:	375	Grimwood, Jon Courtenay:	515	Morgan, Richard K.:	524	Tepper, Sheri S.:	367, 402,452
Bunch, Chris/Allan Cole:	409	Gunn, Eileen:	525	Morrow, James:	451	Tilley, Patrick:	323
Butler, Octavia E.:	333, 473	Haldeman, Joe:	340,382,400,438,489	Mosley, Walter:	491	Turtledove, Harry:	387,505
Cacek, P.D.:	454	Hambly, Barbara:	305	Murphy, Pat:	333,462	Van Gelder, Gordon:	519
Cadigan, Pat:	349,382,414	Hamilton, Laurell K.:	476	Nagata, Linda:	433,478	VanderMeer, Jeff:	501
Campbell, Ramsey:	507	Hamilton, Peter:	448	Neiman, Nansey/		Varley, John:	525
Card, Orson Scott:	317,*(372),503	Hand, Elizabeth:	417,498	Larry Kirshbaum:	312	Vinge, Joan D.:	374,431
Carey, Jacqueline:	503	Harness, Charles L.:	455	Niven, Larry:	433	Vinge, Vernor:	480
Carroll, Jonathan:	*(338), 513	Hartwell, David G.:	524	Nix, Garth:	435,504	Vonarburt, Elisabeth:	368
Chabon, Michael:	527	Harrison, M. John:	515	Nylund, Eric S.:	438	Waitman, Katie:	465
Charnas, Suzy McKee:	352,380	Hendrix, Howard V.:	461	Norton, Andre:	*(365)	Waldrop, Howard:	331, 514
Cherryh, C.J.:	*(315),345,384,420	Hobb, Robin		O'Leary, Patrick:	464	Webb, Janeen/Jack Dann:	460
Chiang, Ted:	499	(Megan Lindholm):	356,444	Park, Paul:	377	Whelan, Michael:	384
Clarke, Sir Arthur C.:	464	Hoffman, Nina Kiriki:	405,497	Pierce, Tamora	496	White, James:	386
Clute, John:	414	Hogan, James P.:	*(337)	Pohl, Frederik:	429,477	Williams, Liz:	520
Cole, Allan/Chris Bunch:	409	Holdstock, Robert:	423	Potter, J.K.:	300	Williams, Sean:	521
Collins, Nancy:	407	Holland, Cecelia:	360	Powers, Tim:	305,396,446,493	Williams, Tad:	408
Craft, Kinuko Y.:	499	Hopkinson, Nalo:	456,489	Pratchett, Terry:	*(338),467,520	Williams, Walter Jon:	352,428
Crowley, John:	398,484	Irvine, Alexander C.:	522	Pratchett, Terry/Neil Gaiman:	362	Williamson, Jack:	395,429
Dann, Jack/Janeen Webb:	460	Jabokov, Alexander:	374,421	Preuss, Paul:	431	Williamson, Jack/L. Sprague &	
Datlow, Ellen:	482	Jacques, Brian:	418	Pullman, Philip:	479	Catherine de Camp:	328
de Camp, L. Sprague & Catherine/		Jeschke, Wolfgang:	358	Rasmussen, Alis A. (Kate Elliott):	361	Willis, Connie:	343,378,432,504
Jack Williamson:	328	Jeter, K.W.:	425	Rawn, Melanie/Jennifer Roberson/		Wilson, Gahan:	458
de Lint, Charles:	362,509	Jones, Diana Wynne:	339	Kate Elliott:	422	Wilson, Robert Charles:	507
Delany, Samuel R.:	361,418	Jones, Gwyneth:	419,516	Reed, Robert:	447	Windling, Terri:	513
Denton, Bradley:	432	Jordan, Robert:	470	Resnick, Mike:	355	Wingrove, David:	357
Di Fate, Vincent:	385,445	Joyce, Graham:	496	Reynolds, Alastair:	511	Wolfe, Gene:	365
Di Filippo, Paul:	512	Kandel, Michael:	434	Roberts, Keith:	308	Wolfe, Gene/Neil Gaiman:	500
Dickinson, Peter:	336	Kay, Guy Gavriel:	359,472,519	Roberson, Jennifer/Kate Elliott/		Womack, Jack:	413
Dickson, Gordon R.:	363	Kelly, James Patrick:	502	Melanie Rawn:	422	Yolen, Jane:	360,439
Dillon, Leo & Diane:	471	Kessel, John:	391,437	Robinson, Frank:	461	Zelazny, Roger:	369
Disch, Thomas M.:	485	Keyes, Danie I:	437	Robinson, Kim Stanley:	330,379,422,	Zettel, Sarah:	444
Doctorow, Cory:	528	Kirshbaum, Larry/Nansey Neiman:	312		440,492	Zindell, David:	391,473
Doherty, Tom:	513	Koja, Kathe:	*(372)	Robinson, Spider:	517	Zipes, Jack:	490
Donaldson, Stephen R.:	353,524	Koontz, Dean:	406	Roessner, Michaela:	390		
Dorsey, Candace Jane:	475	Kress, Nancy:	383,474	Rosenblum, Mary:	399		
Dowling, Terry:	401	Kurtz, Katherine:	302	Rusch, Kristine Kathryn:	356		

All issues available on a first-come, first-serve basis. Please list alternates. Prices: 300-335: \$2.50; 336-380: \$3.50; 381-415: \$3.95; 416-443: \$4.50; 444-499: \$4.95; 500-date: \$5.95. US Postage: one copy, \$2.00 postage; two-five copies, \$4.00 total postage; over six copies, \$5.00 total postage. International (including Canada) s&h one copy \$2.00, 2-5 copies \$5.00, 6+ copies \$5.00 plus \$1.00 for each additional copy. All international copies will be sent Economy Rate. Order from: Locus, PO Box 13305, Oakland CA 94661; fax: (510) 339-8144. (Please note: we accept Visa and MasterCard for orders of \$10.00 or more.) Please include street address for UPS delivery. (*Issue sold out; photocopied interviews available for \$2.00.)

« Books Received

Trek novelization. Copyrighted by Paramount Pictures.

Shearer, Alex **Great Blue Yonder** (Scholastic/Apple 0-439-56127-2, \$4.99, 184pp, tp, cover by Oliver Burston) Reprint (Clarion 2002) young-adult fantasy.

Shelley, Mary **Frankenstein** (Borders 1-58726-088-3, \$7.95, 192pp, hc) Reprint (Lackington 1818) classic SF novel. This is an instant remainder edition dated 2003, but not previously listed.

* Shepherd, Mike **Kris Longknife: Deserter** (Ace 0-441-01227-2, \$7.99, 346pp, pb, cover by Scott Grimando) SF novel, second in the "Kris Longknife" series. Kris seeks a missing friend. Shepherd is a pen name for Mike Moscoe.

Siddons, Anne Rivers **The House Next Door** (SFBC #1174453, \$10.99, 346pp, hc) Reprint (Simon & Schuster 1978) horror novel about a haunted house. A 1981 introduction by Stephen King is included. This is a special "Stephen King Horror Library" edition distributed by SFBC.

+ Sladek, John **The Complete Roderick** (Overlook Press 1-58567-587-3, \$17.95, 611pp, tp) Omnibus of the complete texts of **Roderick** (1980) and **Roderick at Random** (1983). Includes notes. First US edition (Gollancz 2001).

* Smith, Bryan **House of Blood** (Leisure 0-8439-5481-7, \$6.99, 369pp, pb) Horror novel. A group of young people become trapped in a house of evil magic.

* Snyder, Zilpha Keatley **The Unseen** (Random House/Delacorte 0-385-73084-5, \$15.95, 199pp, hc, cover by Tim Jessell) Young-adult horror novel. A girl's magic feather makes her aware of phantoms around her.

* Soesbee, Ree **DragonLance: The New Adventures, Volume 5: Dragon Sword** (Wizards of the Coast/Mirrorstone 0-7869-3578-2, \$5.99, 242pp, tp, cover by Vinod Rams) Young-adult novelization based on the roleplaying games. Copyrighted by Wizards of the Coast.

* Souvestre, Emile **The World as It Shalt Be** (Wesleyan University Press 0-8195-6615-2, \$29.95, 248 + xxv, hc) SF dystopian novel, translated by Margaret Clarke from the French **Le Monde tel qu'il sera** (1846); the original illustrations are included. This is the first English edition, edited and with an introduction by I.F. Clarke and with a preface by both Clarks. Includes notes and bibliography. Order from University Press of New England, Order Dept., 37 Lafayette St., Lebanon NH 03766-1405; 800-421-1561; <www.wesleyan.edu/wespress>.

Spinrad, Norman **Bug Jack Barron** (Overlook Press 1-58567-585-7, \$14.95, 264pp, tp) Reprint (Walker 1969) SF novel. This has a 1999 afterword by Michael Moorcock.

* Spurrier, Simon **Strontium Dog: Prophet Margin** (BL Publishing/Black Flame US 1-84416-134-X, \$6.99, 252pp, pb, cover by Dylan Teague) Novelization based on the world of the comics. Copyrighted by Rebellion A/S.

Stableford, Brian **Asgard's Conquerors** (Gale Group/Five Star 1-59414-209-2, \$25.95, 279pp, hc, cover by Alan M. Clark) Reprint (NEL 1989 as **Invaders From the Centre**) SF novel, second in the "Asgard" trilogy after **Asgard's Secret**. This has been completely rewritten. Packaged and edited by Martin H. Greenberg's Tekno Books and Ed Gorman. Gale/Five Star, 295 Kennedy Memorial Dr., Waterville ME 04901;

<www.galegroup.com/fivestar>.

Stahler, David, Jr. **Truesight** (HarperCollins/Eos 0-06-052287-9, \$6.99, 245pp, pb, cover by Jonathan Barkat) Reprint (Eos 2004) young-adult SF novel of a boy in a society of the blind who suddenly starts to see.

* Steele, Allen **Coyote Rising** (Ace 0-441-01205-1, \$23.95, 385pp, hc, cover by Ron Miller) SF novel, third in the "Coyote" series. Some Coyote colonists plan a rebellion against the repressive new government from Earth.

Stewart, Sean **Perfect Circle** (Small Beer Press 1-931520-11-9, \$15.00, 243pp, tp) Reprint (Small Beer Press 2004) fantasy ghost novel. This was supposedly simultaneous with the hardcover, but not seen until now.

Stine, R.L. **The Boyfriend** (Scholastic/Point 0-590-43279-6, \$5.99, 165pp, pb, cover by Rudy Muller) Reprint (Scholastic 1990) young-adult horror novel. Dead boyfriend comes back.

Stine, R.L. **The Girlfriend** (Scholastic/Point 0-590-44333-X, \$5.99, 165pp, pb, cover by Rudy Muller) Reprint (Scholastic 1991) young-adult horror novel.

Stine, R.L. **Hit and Run** (Scholastic/Point 0-590-45385-8, \$5.99, 164pp, pb, cover by Rudy Muller) Reprint (Scholastic 1992) young-adult horror novel.

Stoker, Bram **Dracula** (Borders Classics 1-58726-045-X, \$9.95, 370pp, hc, cover by Philip Burne-Jones) Reprint (Constable 1897) classic vampire novel. An instant remainder edition.

Stoker, Bram **Dracula** (Bantam Classics 0-553-21271-0, \$4.95, 416pp, pb, cover by Mark English) Reissue (Constable 1897) classic horror novel. Introduction by George Stade. 31st printing.

* Stolze, Greg **World of Darkness: A Hunger Like Fire** (White Wolf 1-58846-862-3, \$6.99, 283pp, pb, cover by Jason Alexander) Novelization based on the "Vampire: The Requiem" roleplaying game. Copyrighted by White Wolf.

Straub, Peter **In the Night Room** (SFBC #1176781, \$13.99, 330pp, hc) Reprint (Random House 2004) horror novel, sequel to **lost boy lost girl**. This is similar to the Random House edition, except it lacks a price and has the SFBC number on the back jacket.

Tarr, Judith **Queen of the Amazons** (Tor 0-765-30396-5, \$13.95, 320pp, tp, cover by Rick Berry) Reprint (Tor 2004) historical novel with fantasy elements.

* Thomas, Milt **Cave of a Thousand Tales: The Life & Times of Hugh B. Cave** (Arkham House 0-87054-183-8, \$33.95, 287 + xvii, hc, cover by Keith Minion) Biography. Includes notes, index, and a bibliography of Cave's works.

Tiedemann, Mark W. **Asimov's Chimera** (ibooks 0-7434-9832-1, \$7.99, 463pp, pb, cover by Bruce Jensen) Reprint (ibooks 2001) SF mystery, the second by Tiedemann based on Isaac Asimov's "Robot" series. Packaged and copyrighted by Byron Preiss Visual Publications.

Tiptree, James, Jr. **Her Smoke Rose Up Forever** (Tachyon Publications 1-892391-20-1, \$15.95, 508 + xiv, tp, cover by John Picacio) Reprint (Arkham House 1990) collection of 18 stories. Some stories have been corrected/revised from Tiptree's own notes. There is a new introduction by Michael Swanwick. Copyrighted 2004 by editor Jeffrey D. Smith.

Tolkien, J.R.R. **Letters from Father Christmas** (Houghton Mifflin 0-618-51265-9, \$15.00, 111pp, tp, cover by J.R.R. Tolkien) Reprint (Allen & Unwin 1976 as **The Father Christmas Letters**) collection of letters about life at the North

Pole, originally written and illustrated by Tolkien for his own children. This follows the 1999 revised edition.

* Troop, Alan F. **The Seadragon's Daughter** (Penguin/Roc 0-451-46007-3, \$6.99, 278pp, pb, cover by Kovec) Fantasy novel, third in "The Dragon Delasangre" series.

* Turtledove, Harry **Homeward Bound** (Ballantine Del Rey 0-345-45846-X, \$26.95, 597pp, hc, cover by Jim Burns) Alternate-history SF novel following the "Worldwar" and "Colonization" series. Humans manage to reach the homeworld of the Race, Earth's alien invaders.

* Turtledove, Harry & Martin H. Greenberg, eds. **The Best Time Travel Stories of the 20th Century** (Ballantine Del Rey 0-345-46094-4, \$17.95, 425 + xiii, tp) Anthology of 18 time-travel stories. Authors include Ursula K. Le Guin, Robert Silverberg, Jack Finney, and Arthur C. Clarke. Introduction by Turtledove.

* Valente, Catherynne M. **The Labyrinth** (Wildside Press/Prime Books 1-894815-65-3, \$29.95, 181pp, hc, cover by Aurélien Police) Fantasy novel. Introduction by Jeff VanderMeer. A first novel. Prime Books, PO Box 36503, Canton OH 44735; <www.primebooks.com>. Sean Wallace <saw@neo.rr.com>.

Vance, Jack **Emphyrio** (ibooks 0-7434-9775-9, \$11.95, 315pp, tp, cover by Jim Burns) Reprint (Doubleday 1969) SF novel.

* Vaught, Susan **Stormwitch** (Bloomsbury USA 1-58234-952-5, \$16.95, 208pp, hc) Young-adult fantasy. In 1960s Mississippi, a Haitian girl uses her grandmother's magic to ward off a witch in hurricane form.

* Ward, Philippe **Artahe: The Legacy of Jules de Grandin** (Black Coat Press 1-932983-09-0, \$22.95, 263pp, tp, cover by Stephan Martinier) Dark fantasy novel featuring the grandson of Seabury Quinn's supernatural investigator Jules de Grandin. Translated/adapted by David Kirshbaum from the French (CyLibris 1997 as **Artahe**). Ward is a pen name for Philippe Laguerre. This is a print-on-demand edition, available online at <www.blackcoatpress.com> or from Hollywood Comics.com, PO Box 17270, Encino CA 91416.

Waters, Galadriel, Astre Mithrandir & E.L. Fossa **New Clues to Harry Potter: Book 5** (Wizarding World Press 0-9723936-2-5, \$10.95, 134pp, tp) Reissue (Wizarding World Press 2003) non-fiction guide to the fifth book in the series. Third printing.

* Watts, Peter **Behemoth, Book Two: Seppuku** (Tor 0-765-31172-0, \$24.95, 303pp, hc, cover by Bruce Jensen) SF novel, second in a series of two set in the same worlds as **Starfish** and **Maelstrom**. Watts includes notes and references on the science involved.

* Weber, David **Bolo!** (Baen 0-7434-9872-0, \$25.00, 389pp, hc, cover by David Mattingly) Collection of four military SF stories, one original, and one technical article about Keith Laumer's sentient tanks.

Wells, H.G. **The Time Machine and The War of the Worlds** (Borders Classics 1-58726-161-8, \$7.95, 240pp, hc) Reprint omnibus of two classic SF novels: **The Time Machine** (1895) and **The War of the Worlds** (1898).

* Werlin, Nancy **Double Helix** (Penguin/Dial 0-8037-2606-6, \$15.99, 248pp, hc, cover by Cliff Nielsen) Young-adult SF thriller of genetic engineering. Eli's new job at a transgenics lab leads to unsettling discoveries about his family.

* Wexler, Robert Freeman **Circus of the Grand Design** (Wildside Press/Prime Books 1-894815-26-2, \$35.00, 304pp,

hc, cover by Jane Andrews) Contemporary fantasy novel. A man in trouble joins a very strange circus. Available from Wildside Books, Prime Books, PO Box 301, Holicong PA 18928; <www.primebooks.net>.

* Williamson, Edwin **Borges** (Penguin/Viking 0-670-88579-7, \$34.95, 574 + xvii, hc) Biography. Includes notes, bibliography, and index.

Wolfe, Gene **The Knight** (Tor 0-765-31348-0, \$14.95, 430pp, tp, cover by Gregory Manchess) Reprint (Tor 2004) fantasy novel, the first of two parts of **The Wizard Knight**.

* Woodworth, Stephen **With Red Hands** (Dell 0-553-58645-9, \$6.99, 307pp, pb) Alternate world SF novel, sequel to **Through Violet Eyes**, set in a world where violet-eyed people channel dead people in court. A corrupt Violet's false testimony frees a killer.

Yarbro, Chelsea Quinn **Midnight Harvest** (Warner Aspect 0-446-61341-X, \$6.99, 631pp, pb, cover by Phil Hefernan) Reprint (Warner 2003) vampire novel of Count Saint-Germain in 1930s California.

Yep, Laurence **The Tiger's Apprentice** (HarperTrophy 0-06-001015-0, \$5.99, 184pp, tp, cover by Greg Call) Reprint (HarperCollins 2003) young-adult fantasy novel.

Zahn, Timothy **Dragon and Soldier** (Tor/Starscape 0-765-35017-3, \$5.99, 301pp, tp, cover by Jon Foster) Reprint (Starscape 2004) SF novel, the second novel in the "Dragonback" series about a teen on the run and his dragonlike alien symbiote. This includes a reader's guide.

Zahn, Timothy **Star Wars: Survivor's Quest** (Ballantine Del Rey LucasBooks 0-345-45918-0, \$6.99, 460pp, pb, cover by Steven D. Anderson) Reprint (Del Rey 2004) Star Wars novelization. This adds the story "Fool's Bargain" previously published as an ebook. Copyrighted by Lucasfilm.

December 2004		Year to Date	
SF Novels	21	SF Novels	235
Fantasy Novels	27	Fantasy Novels	284
Horror Novels	10	Horror Novels	139
Anthologies	9	Anthologies	124
Collections	6	Collections	124
Reference	2	Reference	34
History/Criticism	4	History/Criticism	45
Media Related	11	Media Related	168
Young Adult	9	Young Adult	168
SF	1	SF	20
Fantasy	3	Fantasy	119
Horror	5	Horror	27
Other	0	Other	2
Omnibus	3	Omnibus	70
Art/Humor	6	Art/Humor	50
Miscellaneous	2	Miscellaneous	105
Total New:	110	Total New:	1546
Reprints &		Reprints &	
Reissues:	102	Reissues:	1150
Total:	212	Total:	2696

The expression "virtual reality" entered our language not via computers and cyber geeks, but with the translation into English of Antonin Artaud's masterpiece, **The Theatre and Its Double**. Artaud was one of my favourite kinds of writers: the insane French intellectual. He believed a play was not successful unless it affected the audience so profoundly that spectators were physically altered by the experience. He said going to the theatre should be like going to the dentist: you leave physically changed.

—Michel Basilières,
Maisonneuve

Short Fiction: Nick Gevers

■ p. 14

firm anti-arabesque.

J. R. Dunn's "Nocturne" is, in contrast, near-future SF, in which Mallon, the head of a private security firm, hired by a biotech billionaire to guard his estate, treads surely but perilously a path of gritty righteousness. The tycoon has a mistress and protégée who is a budding musical genius; he may have infected her, deliberately, with a rare virus that inspires even as it kills; maneuvering between his employer and federal agents, Mallon must somehow guarantee a right outcome. The manner in which he accomplishes this is devious and fascinating, making "Nocturne" a highly entertaining speculative thriller. Elizabeth Bear's "Follow Me Light", on the other hand, is a tepid account of a lady lawyer falling in love with the sea-king's ugly son – or something of that sort.

In the February *Asimov's*, William Sanders sets out a fresh source of Terror in the Skies: not long from now, mysterious alien creatures, fliers at low altitudes and wielders of metal-cutting torches, start destroying passenger planes in the air. "Angel Kills" describes the official reaction: the organization of squadrons of fighters dedicated to keeping airports safe for humanity. A justified response. The narrator, an officer in one such unit, participates in aerial dogfights in which the killer "angels" are obliterated with beams of concentrated light; the squadron head is a bit of a martinet and glory hound, a new pilot needs to be inducted, and the resulting tensions and tragedies fill out the story. Ultimately, Sanders seems to be penning an allegory of 9/11 and the War on Terror: America's state of fear and its consequences, the fateful impact of irrationality on any society in crisis; and he does this with a commendable mixture of the direct and the oblique.

Kage Baker's "The Two Old Women" is striking too, for its atmosphere and folk-tale simplicity: an extended family lives in a small fishing town, always conscious of the risk to its menfolk from the storms which so readily wreck their boats; an old woman, who lives apart in jealous solitude, resurrects her drowned husband, resolutely unmindful of the inevitable karmic sequel. The events are matter-of-fact, magic-realist catalysts for Baker's customary incisive psychological and social observation; even when she departs from her overarching "Company" storyline, Baker displays a keen historical sense of place, and no slight wisdom. Jim Grimsley also knows human nature well, and his latest Hormling story, "The 120 Hours of Sodom", is an angry indictment of aristocratic decadence and inhumanity which, drawing on the literary excesses of the Marquis de Sade, argues that, however we may evolve in the coming thousands of years, our capacity for cruelty and for compensatory compassion will not change at all. Thus, on the planet Senal, a la the *ancien regime*, a stark social pyramid prevails, idle near-immortal aristos on top, vast underclass living and dying cheek-by-jowl below. Two fops throw a party; a licensed suicide is its

sensational centerpiece; surely a moral re-awakening, however frail, must follow? The storyline is predictable, but the detail and emotional realization are skillfully handled.

Elsewhere in this issue, Edd Vick's "Parachute Kid" ingeniously traces the history-altering peregrinations of a time-traveling firefighter, in the sort of solipsistic, temporally twisted narrative at which Robert A. Heinlein excelled; fortunately, the hero spends time in some company other than his own. Leslie What's "Dead Men on Vacation" is a justified, but overwrought and insufficiently subtle, fantasy on the Holocaust and its amelioration; R. Garcia y Robertson pens an amiable wish-fulfillment space opera, complete with bigamy and a rogue asteroid, in "Oxygen Rising"; and Robert A. Metzger's "Polyhedrons" is (in my view) incomprehensible.

And so to *F&SF* for March. Here, the prevailing mood is rather silly, with a majority of stories dedicated to slapstick, farce, and satire. The best is Albert E. Cowdrey's "The Amulet", wherein a young and earnest (but not necessarily talented) writer undertakes to interview the teeming eccentrics of New Orleans, a dull catalogue until he meets a gigantically fat woman who claims to be a millennium old, the beneficiary of a magical gewgaw brought back from Cathay by Marco Polo. The Signora's tale is bizarre and funny, and its contemporary resolution is cruel but pleasingly cunning. Esther M. Friesner's "The Beau and the Beast" is likewise amusing enough – in the age of Jane Austen, a young woman at Court writes scalding letters home about her abduction by a coven of hoity-toity Cthulhu worshippers – but this time Friesner overdoes the giggles, making too light of Lovecraft and thereby losing the Mythos plot. Al Michaud continues his outrageous over-the-top shenanigans of hick lobstermen off the coast of Maine in "Ayuh, Clawdius", an almost indescribable and unfortunately excessive farrago featuring a host of larger-than-life caricatures: the mad dictator of a lighthouse, a family of Igor-like evil sidekicks, a scheming undertaker, a criminal with a ridiculous French accent, a good-ole-boy Texan with an equally exaggerated diction, a lobster that is also a King of the Sea, a legendary pelagic crone; and the Maine dialect never ceases. Too much, too much. After that, Gary W. Shockley's very slight "Late Show" is almost a relief.

But there is some serious stuff too. Charles Coleman Finlay sensitively relates the confusions of a Cro-Magnon child brought up by Neanderthals (one assumes that is what they are) but back among his own kind in "Love and the Wayward Troll"; Thomas M. Disch's "The Wall of America" quietly suggests the need to broaden one's cultural horizons; and Carol Emshwiller engages – not without humor – in an existential horror story in "I Live With You": who knew doppelgangers could be helpful in finding romance?

The December *Realms of Fantasy* contains very solid stories, of which the strongest is "The Secret of Making Brains" by Joe Murphy: in a

remote ghost town, a mendacious master artificer is at work, and the reader must steadily scale up the achievements of this demiurge. Cherith Baldry's "The Cardinal's Cats" is a light and diverting caper in which Cardinal Richelieu faces, all unwittingly, a sorcerous conspiracy, necessitating a feline rescue bid; "Sonnets Made of Wood" is Leah Bobet's well-written feminist variation on the myth of the mermaid come ashore for love; Sarah Prineas questions expedient political morality intelligently in "The Chamber of Forgetting" (but why in a medieval setting, where scruples would be few?); Caitlin Matthews exposes the darker side of Arthurian feudalism in "The Wild Man"; and Laura Anne Gilman's "Talent" adds yet another charge to the litany against sleazy poolhalls.

Amazing Stories for January is of note for "The Wisdom of Disaster", by Nina Kiriki Hoffman. A retired couple lead a life of comfortable routine; but their granddaughter, a neglected child, needs their support; and then – suddenly, in a dramatic intensification of the same dependent relationship – a woman from another dimension arrives, injured, in the company of a psychic who foresaw the road accident that nearly killed her. Hoffman stages her novelette, with its intricate web of relationships and emerging understandings, rather like a play; there's much effective dialogue and interpersonal tension as the strange psychological truth presents itself. Robin D. Laws is likewise in fine form in "Brainspace", a cutting satire on advertising; and Greg Keyes's 1,000-word vignette, "Wishful Thinking", is a mildly delicious reappraisal of the Gaia Hypothesis and What It Would Mean.

Recommended Stories:

- "The Two Old Women", Kage Baker (*Asimov's* 2/05)
- "The Poison Well", Judith Berman (*Black Gate* Fall '04)
- "The Amulet", Albert E. Cowdrey (*F&SF* 3/05)
- "Nocturne", J. R. Dunn (*Sci Fiction* 1/05)
- "A Man of Light", Jeffrey Ford (*Sci Fiction* 1/05)
- "The Wisdom of Disaster", Nina Kiriki Hoffman (*Amazing* 1/05)
- "Beyond the Aquila Rift", Alastair Reynolds (*Constellations* – see my Books column this issue)
- "Angel Kills", William Sanders (*Asimov's* 2/05)
- "Enta Geweorc", Nicholas Waller (*Interzone* 11-12/04)

—Nick Gevers

Semiprofessional magazines, fiction fanzines, original collections, original anthologies, plus new stories in outside sources should be sent to Nick Gevers, 37 Liesbeek Road, Rosebank, Cape Town, 7700, South Africa, <vermoulian@yahoo.com>, for review. Because of location, Nick will accept material in electronic form. ■

Short Fiction: Rich Horton

■ p. 15

dreams, murders, and an inevitable, phantasmagoric, ending. Also in January at *Sci Fiction*, Elizabeth Bear's "Follow Me Light" is an intriguing story of a public defender who falls for a handicapped colleague who has a very unexpected family history, which explains his injuries but opens up other questions.

Strange Horizons closes its year with some excellent work. "2:30" by Leslie What at her funniest joins the long list of good SF about dentistry (off the top of my head, that list begins and ends with Avram

Davidson's "Help! I Am Doctor Morris Goldpepper"). Clark gets a toothache, only to be told that it is actually a new colony of micro-people. Getting rid of the toothache would be genocide! Eventually he enters into negotiations with them, and even accepts their help with his marriage. Tom Doyle's "The Floating Otherworld" is a dizzying journey through the mysterious underbelly of Tokyo, as seen by a confused American. He becomes involved with a beautiful woman and a sinister man, and seems, perhaps, to be required to expiate the tragedy of Hiroshima.

Canadian magazine *Challenging Destiny* has gone to electronic publication through Fictionwise. I can't

help regret this, though I certainly understand the economic rationale. The words of the stories are the same, though! The latest issue, #19 (December 2004) is a pretty strong one. In Steven Mohan Jr.'s "Last Request" the Earth is doomed by an astronomical disaster to be destroyed in three years. How will people handle those remaining years? Suicide? Violence? Decadence? Or – a hopeless attempt at survival? I thought it well handled. Stella Evans offers "Ex Libris", about a private investigator who is hired by an unpleasant man to find the missing "library" of a recently deceased, and very powerful, wizard. But this library turns out to be in a very unusual place – and form. A familiar shape

►►

«Short Fiction: Rich Horton

of story with a pleasantly new idea included. And **Marissa K. Lingen's** "Anna's Implants" also has an intriguing idea. The colonists on Anna's planet have what seem to be personality constructs of great artists implanted during their teen years. The idea is to foster creativity – but sometimes it leads to madness. And – does it really help truly *original* art? Anna seems to be a very promising young artist – and her sister begs her not to take the implant. But Anna has a different idea.

Adam Stemple's "The Three Truths", from the latest *Paradox*, is an amusing and cynical story about a samurai investigator and his faithful servant. The samurai wakes up one day to find a dead woman in his bed. Worse, the woman is the wife of his boss. Worse still, he may be framed for the crime – and loyalty may compel him to accede to the frame. And **Beverly Suarez-Beard**, in "Lady of the Birds", tells a beautiful, bittersweet tale of a deformed young woman who falls in love with a cruel, shallow nobleman. The noble will have nothing to do with such an

ugly woman. But she dreams of the Phoenix, King of the Birds, who asks for her love. She wants only to attract the nobleman – with predictable results. But the Phoenix's love is true – and enduring ... Lovely work, with the feel of a fairy tale – though I don't myself know of any such tale.

Finally, *Oceans of the Mind* for Winter eschews any theme to just offer nine stories editor Richard Freeborn liked. I like the firm focus on science fiction of this magazine. This time around my favorite story was **Robin Jensen's** "Surely the Clouds Will Come", a very odd piece about strange five-armed beings living in a cold environment. This is a story that tries to tell about non-human intelligences from their own perspective – as such it is hard to follow but fascinating – not quite a success, I thought, but a worthwhile try.

Recommended Stories

Mayflower II, Stephen Baxter (PS Publishing)

"Sky Light", David Brin

(**All-Star Zeppelin Adventure Stories**)*

"Queen of the Balts", R. Garcia y Robertson

(F&SF 2/04)

"The Old House Under the Snow Where Nobody Goes Except You and Me Tonight", Rhys Hughes (*Postscripts* Summer/04)
"By the Light of Tomorrow's Sun", Holly Phillips

(**In the Palace of Repose**)*

"Biographical Notes to 'A Discourse on the Nature of Causality, with Air-Planes' by Benjamin Rosenbaum", Benjamin Rosenbaum

(**All-Star Zeppelin Adventure Stories**)*

"Lady of the Birds", Beverly Suarez-Beard (*Paradox* Winter/04-05)

"Acts of Conscience", Shane Tourtellotte (*Analog* 3/04)

(*see my reviews elsewhere in this issue)

–Rich Horton

Semiprofessional magazines, fiction fanzines, original collections, original anthologies, plus new stories in outside sources should be sent to Rich Horton, 653 Yeddo Ave., Webster Groves MO 63119, <Richard.Horton@sff.net>, for review. ■

Gary K. Wolfe

« p. 19

that he's drastically losing weight, given to uncontrollable outbursts, and doing poorly in school, but he still struggles with familiar adolescent urges, fantasizing about a girl in his class, about Jools, even about the counselor assigned to him by the probation service. He is not, however, at all attracted to the surly, punked-out Amy, whom he meets at the counseling office and who herself is undergoing therapy for her compulsive firestarting.

According to the unwritten rules of YA fiction, Matt will of course find himself thrown together with Amy in trying circumstances. The two of them,

along with a master graffiti artist named Gilb, are selected for an "adventure training" program at a remote lodge, which can shorten their probation time (the unlikely fact that only three are selected is explained by the need to use up the remaining probation office budget for the year). While much of the rest of the plot plays out fairly predictably – with the three misfits learning to trust and love each other, undergoing at least one life-threatening adventure together, and revealing hidden secrets about their lives (including a genuinely surprising revelation about Jake's death) – the sense of place, authenticity of voice, and flashes of humor are as compelling as in any of Joyce's other fiction. If the novel's conclusion seems a bit facile for adult readers, it's at least grounded in honesty about adolescent anxieties, and should prove more than satisfying to the readers for whom the book is intended.

But then, there's a fair chance that I'm completely out of touch with what's within the range of young-adult fiction these days. **Black Juice**, the new collection of ten all-original stories by the Australian writer Margo Lanagan, is nothing short of brilliant, but I would never have thought of any of these dark, elliptical, stylistically wondrous pieces as YA – you might as well market Angela Carter or Haruki Murakami or the early Peter Carey or Shirley Jackson as YA – but that's exactly what HarperCollins is doing, and it's exactly what Allen & Unwin did in Australia last year, when the volume ended up winning the Prize for Young Adult Fiction in the 2004 Victorian Premier's Literary Awards. It's true that nearly all her protagonists are children or adolescents, and a bit of surfing even turned up a couple of reviews by teenage Australian readers (one of whom gave it a 7.5 out of 10). Lanagan has also published a number of well-received YA novels, as well as an earlier collection of stories, **White Time**, to which **Black Juice** is regarded as a companion volume. All of which convinced me that bright teenage readers might indeed be able to make their way through these stunningly original tales, even to the point of working out the surrealistic worlds she plops us into *in medias res*, her colorful use of language (with a dizzying array of neologisms, nonsense syllables, and subtle allusions), and her almost unprecedented use of dream logic. She is clearly a writer who has not been told what she's not permitted to do, and even the briefest of her stories implies an entire untold world that in other writers might sustain an entire novel. In "The Wooden Bride", for example – a title which Lanagan says comes from misreading the cover of a *Modern Bride* magazine – the young woman narrator, making her way through a city to a church for an unnamed ritual, says, "I haven't been through this part of town since they rebuilt after last year's rat hunt," and we never hear of the

rat hunt again. As is often the case with Lanagan, it's an entirely different story buried in an offhand phrase.

Black Juice is far too rich and compelling and hypnotic to leave to the young adult audience, and word is that stories from it have already been sought by Ellen Datlow and Jonathan Strahan for their respective "year's best" anthologies. In other words, don't be deterred by the YA rubric; Lanagan is probably the most original voice to emerge in the short fiction field since Kelly Link; and even though her tales are for the most part not at all like Link's, they share a fascination with the power of language and telling and an almost preternatural sense of assurance. Does this (from "Earthly Uses") sound like any YA writing you've seen?

All the stars zing; the mountains glitter; towns and villages gather like bright mold in the valley seams, and along the coasts. Every movement in byre and bunny hole, of leaf against leaf, of germ in soil and stream, turns and gleams and laminates every other, the whole world monstrously fancy, laced tight together, yet slopping over and unraveling in every direction, a grand brilliant wastage of the living and the dying.

Language for Lanagan is magical, and often her language is magic. In "Rite of Spring", in which a boy must conduct a lonely ritual on a mountaintop in a blizzard in order to bring about the change of seasons, he speaks of words as "something to throw at the wind; words seem like nothing, but they're tiny, fancy, *people's* things. Who cares whether they do anything? What else can we put up against the wind except our tininess and fanciness?" Similarly, language and music are all that a family has to offer to a condemned daughter – sentenced to slowly sink into a tar pit after committing a murder – in "Singing My Sister Down". Music also wields strange powers of both control and liberation in the longest and most complex story, "House of the Many", almost certainly the most accomplished fantasy story ever written about accordions. The boy Dot, whose mother joined the guru-like Bard's community following an unspecified disaster, undergoes a ritual of passage and leaves the community for the city, where he buys an accordion and learns new kinds of music, only to return home years later, where he realizes the utter poverty of the community and the true nature of the "House of the Three", a mystical object through which the Bard controlled his followers.

As is apparent, Lanagan favors rural, dreamlike settings, but sometimes they're populated by grotesque monsters. The title creatures in "Yowlilin" are hideous beasts who may erupt at any time from the earth, signaled by the presence of "dormer beetles." The human community here is pretty weird,

Clarion
the Science Fiction & Fantasy Writers' Workshop

June 12 - July 22, 2005

Writers-in-Residence:

Joan Vinge
Charles Coleman Finlay
Gwyneth Jones
Cory Doctorow
Walter Jon Williams
Leslie What

Editor-in-Residence:

Sheila Williams

Application Deadline:

April 1, 2005

For more information contact with SASE:

Clarion 2005 c/o Mary Sheridan
112 Olds Hall
Michigan State University
East Lansing, MI 48824-1047

Visit the Clarion Website:

www.msu.edu/~clarion/

too – one of its main occupations is skinning “mun-kees” – but Lanagan manages to draw moments of unexpected pathos out of even such a surrealistic situation, such as when a boy tries to put the pieces of his dog back together after it’s destroyed by one of the beasts. But more domesticated kinds of violence are at work here as well: in “Earthly Use” an old man sends his grandson to summon an angel to help with the grandmother who has nearly died from the husband’s abuse (don’t ask why the angels moved into the neighborhood, or why they smell bad), while “My Lord’s Man” is told from the point of view of

a servant accompanying his master in searching for his runaway bride. The latter is about as close as the collection gets to a traditional fantasy setting, just as “Perpetual Light” is about as close as it gets to recognizable SF: in a world apparently diminished by some ecological disaster, the narrator must make her way to her grandmother’s funeral in a remote village through a landscape of dust and animals which are nearly all mechanical simulacra. There are some recognizable genre elements in “Red Nose Day” as well, which describes a bizarre war against tribes of clowns and how it unexpectedly affects one

family. But “Sweet Pippit” is pure, original fantasy, and in concept more resembles a children’s tale than anything else in the book. It concerns a young condemned man rescued by a herd of elephants he once befriended. All the elephants have comical names that sound like elephant bleats, and there’s a bit of a quest adventure that gives the tale a more linear feel than most. But it still ain’t normal fiction: it’s narrated by the herd of elephants.

—Gary K. Wolfe ■

Faren Miller

■ p. 22



quotes by a disparate bunch that includes Tolkien, Andrew Marvell, and Faulkner.

Will Queen Mab finally drop the schoolmistress act and become the menacing creature of legend? Can Tom survive both her wiles and his own boyish uncertainty to assume his true calling? You can probably guess the answers. But for anyone acquainted

with Di Filippo’s other work, the most interesting young man (brash, if sometimes fumbling) and lurking elder in **Harp, Pipe, and Symphony** will be the author – himself.

—Faren Miller ■

Russell Letson

■ p. 23



po-mo design) is why things keep getting called “Gaudeamus”: not only Xegon’s secret project but a mysterious online multimedia production that seems to “know” about some of the things Travis is pursuing; a new designer drug that is tied to both Really Good Sex and espionage; and some other stuff that I can’t tell you about. Of course, for both the thriller and po-mo sides of the book the expectation is that the lines will somehow converge and that there will be some central node at which all these Gaudeami connect, but I can’t tell you about that, either.

I’m still not sure whether to see the framing story as essential to the design (which would push the whole thing in the direction of po-mo or even some extra-categorical personal space) or as the actual writer’s last-ditch technique for filling out and finishing up a recalcitrant book. (The acknowledgments certainly mark this as a long-delayed project.) For some reason, I kept thinking of Damon Knight’s late work, especially **Why Do Birds?** (1992) and **A Reasonable World** (1991) – two books full of magical technologies, apocalyptic possibilities, and narrative oddness – and that may mean that the oddness of this novel is part of its design. Aside from that, the book is full of good jokes and sharp observations of academic life and western small-town culture, and it was these and Barnes’s undiminished skill and wit as a line-by-line writer as much as my curiosity about what he was going to pull out of the hat that drew me through the book.

Destroyer is the seventh book (and the start of the third trilogy) of C.J. Cherryh’s “Foreigner Universe” cycle, which for most of its long run has managed to keep its able and intelligent protagonist, Bren Cameron, off-balance even as his skills as an alien-wrangler grow. In the first six volumes of the sequence, half a shipload of lost humans takes refuge on the world of the hospitable, cultured, and deceptively human-seeming atevi: three-meter-tall, black-skinned, golden-eyed folk whose deepest psychological and social motivators – the complex of loyalties and connections called *man’chi* – prove to be quite dangerously different from ours. After a foolish and disastrous war, the two species work out a *modus vivendi* based on minimizing and tightly controlling all interspecies contacts. The individual on whose skills and understanding the relationship balances is the *paidhi*: the sole official translator, whose office actually combines wide swathes of diplomacy, planning bureaucracy, and cultural-contact control. The series follows the great changes that occur during the tenure of *paidhi* Bren Cameron, who starts out a political naïf but grows into an adroit (if not always absolutely self-confident) politician and one of the most influential people of either species on the planet, who encourages the atevi to develop a space program and to take control of the space station built centuries earlier by the first generation of human visitors.

In volume six, **Explorer** (reviewed in January 2003), a group of atevi and humans takes the old starship *Phoenix* on an expedition to rescue the descendants of the other half of the *Phoenix* contingent on a far space station, and in the process they also negotiate a tricky first contact with yet another starfaring species. In **Destroyer**, Cherryh brings Cameron back down to earth (the “earth of the atevi,” that is), where he has to sharpen diplomatic and political reflexes slightly dulled by the years spent in the close quarters of a starship environment where atevi and humans have developed a much-more-comfortable-than-usual relationship (including Cameron’s special relationship with one of his bodyguards), and where Cameron has almost forgotten what a minefield the borderland between the two species really is.

They come home to the news that there has been a coup among the atevi, that Cameron’s friend and patron, the adventurous and forward-looking aiji (leader) Tabini, has been ousted by a coalition of malcontents and conservatives who have not quite gained full control of the government. It is not known whether Tabini is alive or dead, and various atevi associations have not worked out how they will realign. Behind Cameron is a population of new-found refugees who need to be reintegrated into human society, an orbital station cut off from its ground-side supplies, and a family situation that has seen significant changes since he left. Before him are atevi power structures – the associational webs of *man’chi* – in a state of flux. He is once again the man in the middle, not entirely sure about which atevi (outside his own staff and orbit-based allies) he can trust and how sure he can be of his own human-limited understanding of atevi psychology and political dynamics.

This time he has with him two key players (and, he hopes, allies): the once-ambitious and still politically potent dowager Ilisidi (Tabini’s granny) and Tabini’s eight-year-old (but six-foot-tall) son Cajeiri. Cameron, Ilisidi, and their security staffs set out to determine how much of Tabini’s association remains intact – and whether he even still lives. The cross-country journey to Tabini’s last known location, the seat of the crusty, very conservative Lord Tatiseigi, must be carried out in secrecy, and every contact must be vetted for changes in *man’chi*. This takes us to previously unseen parts of the atevi world, out into the farms and small towns of the provinces, with their deep-rooted traditional ways only marginally affected by the ideas and technologies introduced by humankind. This is a world of what we would call feudal relationships, where a prickly aristocrat can participate in a generations-long quasi-feud with the foresters of the bordering association – and where young Cajeiri’s budding social instincts (influenced by years of hanging around humans) can form a new association that crosses those ancient fault lines.

And, of course, after Cameron endures days in the saddle, navigates the dangerous waters of association and clan politics, and picks his way through a series of alarmingly enigmatic dinners and teas

with Ilisidi and Tatiseigi (both lovers and rivals in earlier times), the bad guys make their move and we come to the shooting and running and hiding part, in the (symbolically appropriate) dark. Since this is the opening of a new trilogy, the new arrangements of friends and foes that come out of this climax can only begin the process of re-establishing Tabini’s authority (and reshaping Cameron’s continuing education), and we can anticipate future realignments and strenuous puzzle-solving (and lots more running and shooting). Meanwhile, **Destroyer** is filled with the usual close observation of human and atevi manners (Jane Austen with shooting?) as well as some of Cherryh’s best writing. If you have not read the first six books, it is worth the effort to start now, not only for their own considerable pleasures but to eventually arrive here.

—Russell Letson ■



Clarion West Writers Workshop

June 19 - July 29, 2005

For writers preparing for professional careers in science fiction and fantasy

Instructors

Octavia E. Butler

Andy Duncan

L. Timmel Duchamp

Connie Willis

Gordon Van Gelder

Michael Swanwick,

2005 Susan C. Petrey Fellow

Deadline for applications is April 1, 2005. \$125 tuition reduction for applications received by March 1, 2005. Limited scholarships available. Women and minorities encouraged to apply. Write, call, or visit our Web site for more information.

Clarion West, Suite 350, 340 15th Ave. East, Seattle, WA 98112 206-322-9083 • www.clarionwest.org

Nick Gevers

■ p. 26

traveler marooned beyond the known starlanes, and captured in a web of illusions, some comforting, some desolating, extremes of mood he will soon be forced to choose between. Gwyneth Jones writes a shrewd and shocking space-station tale in "The Fulcrum": a couple engineered to look alien meet someone, or something, which is truly transformed and *Other*, a metaphysical shock reminiscent in its devious brilliance of M. John Harrison's *Light*. "Kings" is Colin Greenland's mordant, exotic take on the true arduousness of any mission like that undertaken by the Three Magi; "A Heritage of Stars" deploys Eric Brown's customary romanticism in the service of lovers who, alienated from one another both by death and by resurrection, yet cannot face interstellar travel alone; and "No Cure for Love" by Roger Levy is a frightening, exorbitant account of what appears to be the interrogation of a loveless genocide. "A Different Sky" is Keith Brooke's original and alarming assessment of alien abductions; "The Meteor Party" is a typically sensitive examination by James Lovegrove of how mundane social dynamics might find resonance in a meteor shower. And Justina Robson's "The Little Bear" is an engrossing vision of a husband and wife, he lost in space in one reality, she in another, reaching out to one another across the timelines.

Jay Lake's first two full-length collections, *Greetings from Lake Wu* and *American Sorrows*, were impressively varied in subject and subgenre, swinging fluently between space opera, contemporary fantasy, far-future planetary romance, and mythic allegory. Now *Dogs in the Moonlight* shows yet another face of this protean writer, who since his first professional publication only a few years ago has seemed everywhere, his stories in every magazine, his creative (and editorial) energies inexhaustible. *Dogs* is a regional collection, its atmosphere and magic-realist rhythms keyed to a single, notionally impoverished, stratum of Texan life: that of trailer-park dwellers, outcasts, scapegrace entrepreneurs, desperate head-cases, poor boys, mental patients, sharecroppers, and drunks – a vivid and instantly recognizable underclass. These headstrong characters, their parochial ignorance often simply a welcoming conduit or vacuum for supernatural forces, lead a hardscrabble existence, in which all miracles have a dubious quality, and damnation is never very far away. Lake captures their epiphanies and their darker reveries with affection and economy.

The highlights of *Dogs* (some of them original stories – Lake is so fecund he can afford to be unusually generous in this area) are: "The Oxygen Man", rather like Fritz Leiber's classic "A Pail of Air", only grimmer; "The Goat Cutter", in which Satan inhabits a ruined bus and is contagious; "Twilight

of the Odd", featuring a small town as the setting for a scaled-down, locally-inflected Ragnarok; "Mama She Truck", the tale of an alien child entangled in the politics of the welfare state; "Pax Agricola", a glimpse of ornery ordinary Texans being mellowed by hippie vegetation; "Gratitude", a particularly funny invasion of Earth by extraterrestrial pests; and "Hitching to Aurora", about UFO-nauts hitchhiking. The final section of *Dogs*, concentrating on Aliens, is especially entertaining and humorous, and none of its stories has appeared in print before; they all border on pure farce, and have the flavor of the zanier fictions of Paul Di Filippo.

However: one criticism of Jay Lake's writing in general relates to the seeming haste of some of his stories, a throwaway quality that leaves them fragmentary, inconclusive. This is a danger for any prolific writer, and the contents of *Dogs*, especially the here-unmentioned shorter pieces, could be seen as supporting the indictment. For that reason, and despite Lake's evident strength at intermediate lengths, I'd like more than ever now to see him undertake a novel – if set in the same strange yet everyday Texas, it could employ his vignettes as starting sketches, giving them wonderful life as part of an epic in the spirit of Sean Stewart. *Dogs* isn't a bad book, but it would be better as an appetizer.

—Nick Gevers ■

Divers Hands

■ p. 28

nine stories, seven of them originals, from Holly Phillips, an editor at the fine Canadian magazine *On Spec*, who is yet to publish a novel and has only published a few short stories.

The collection's title story caught my eye earlier this year in the first issue of *H. P. Lovecraft's Magazine of Horror*. This beautiful, atmospheric story is set in a version of England in which a bureaucrat is charged with maintaining the house (palace? prison?) in which a lives a magical King. In this new non-magical age the bureaucrat seems to be the only one who still believes in the King. His department ready for elimination, he visits the King one more time, only to find that a young woman has made her way into the King's palace. Who can she be? Lovely stuff. The other reprint is "The New Ecology", from the Summer 2002 *On Spec* – about discarded parts recombining to make living things.

There might be a suspicion among some cynical readers that original stories in a collection are likely trunk stories. More charitably, they might be viewed as more challenging or individual stories that the writer couldn't place with conventional markets. Or often enough a single new story is included just to reward buyers of the collection with a story they couldn't get anywhere else. All this is irrelevant to this book – the seven new stories, all fine to excellent work, suggest a writer who has found her voice and has too much stuff available to wait for magazine schedules. (And indeed in 2004 I saw at least four more stories by Phillips that didn't find their way into this book – in *On Spec*, *Flesh & Blood*, *Black Gate*, and *Alchemy*.)

I think the best new story here may be "By the Light of Tomorrow's Sun". A young man comes back to his island birthplace, to face his reclusive foreign-born grandfather and resolve a bitter mystery. The climax involves memories of his parents' death, which drove his grandfather mad with grief, the loss of a young neighbor girl at the same time, and the secrets of his grandfather's own people.

But that's just one choice of many. "The Other Grace" is a sensitive and believable story of an amnesiac. After losing her memory, Grace returns home, to a loving and supportive family, particularly her older brother. But she doesn't recognize them, and she doesn't recognize the girl they think they know. She is a new person now – "the other Grace." Her confusion, her resentment, even, of her previous self, the befuddlement of her friends and family, her coming to terms with her new identity – all are clearly, honestly portrayed: not tragic, bittersweet.

Several stories deal with artists of one sort or another. "Variations on a Theme" intertwines the story of two women: Berenice, a music student in 1916, a brilliant pianist but held back by her teachers' attitudes about women; Brona is an older student in 2003, much more successful. What seems a fairly ordinary set of parallels resolves into something unexpected and haunting. "Pen & Ink" is the story of another artistic student, tying together her own abilities, her missing father's genius, and her mother's love and resentment with a series of unique thefts and hints of a magic. "Summer Ice" is about an art teacher, coming to terms with her new life in the city, her own art, her neighbors, perhaps a man.

Adding a fine piece of urban horror ("One of the Hungry Ones"), about a homeless woman lured to a phantasmagorical series of parties by a beautiful trio of "friends," and an earnest story of a native woman helping with an anthropological dig, against her people's desires ("A Woman's Bones"), rounds out a truly impressive first book.

All-Star Zepppelin Adventure Stories, David Moles & Jay Lake eds. (All-Star Stories/Wheatland Press 0-9720457-7-4, \$19.95, 381pp, tp) November 2004. Cover by Lara Wells.

The title of this anthology (as well as the cover, by Lara Wells) suggests it will be a light-hearted homage to the pulp tradition, and there is some of that here, but there are also some very satisfying stories with serious themes – perhaps, on occasion, in spite of themselves.

The anthology is anchored by Howard Waldrop's "You Could Go Home Again", which first appeared in 1993. This is a typically Waldropian alternate history, pairing Thomas Wolfe (who survived the illness that killed him in our history) with Fats Waller on an airship in the early 1940s. The more significant historical change is that the technocratic movement in the US succeeded, but while the story's subtle backgrounding of historical changes is interesting, its real heart is in its sympathetic look at the two artists, Wolfe and Waller.

David Brin's "Sky Light" is a first rate story, his best in some time, harping to some extent on his ideas about privacy – or the lack of it. Tor is a journalist taking an airship to Washington, D.C. to begin a new job. On the airship's approach to land she becomes aware of a potential threat to its safety and takes exciting risks to save the day. All this may seem ordinary, but the interesting stuff is her constant electronic interaction with a crowd of online experts of varying reliability, and how her reputation, her ratings, and

the collective reputation of her audience contribute to the solution.

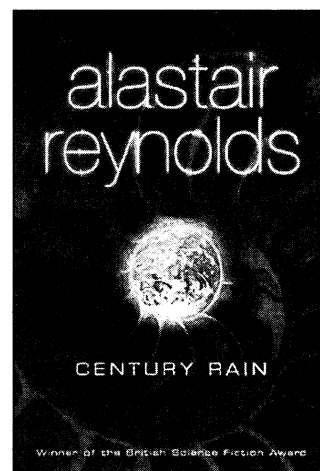
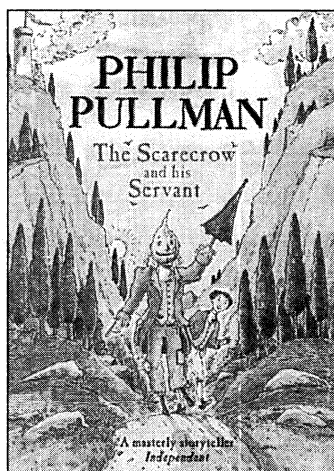
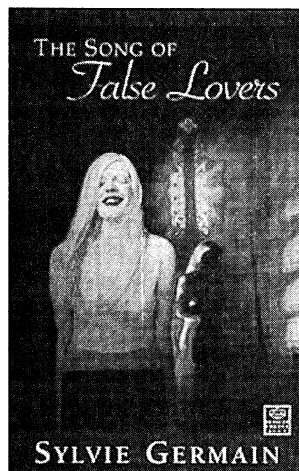
I'm guessing no zepppelin-themed anthology can avoid *Hindenburg* stories. There are two here. James L. Cambias's "The Eckener Alternative" considers ways to stop Hitler, or at least alter Germany's course, by modifying the history of zeppelins. James Van Pelt's "Where and When", one of the strongest stories in the anthology, sends a pair of scientists time-traveling – somehow always to the site of disasters like the *Hindenburg* fire.

A few stories here feature zeppelins as living beasts – an idea I find irresistible. In Paul Berger's "Voice of the Hurricane", the living zeppelins ravage human settlements throughout the American Midwest. In return, humans hunt them for their hydrogen. A new recruit fears he is attracting the zeppelins – first to his now destroyed farm, and now to the hunting ship he has joined. But do the zeppelins have ideas of their own? In David D. Levine's "Love in the Balance", intelligent zeppelins are ships in a war between floating "houses," involving zombies, a hint of baroque politics, and ex-lovers on opposite sides.

Here we also find such treats as Leslie What's ghost story with balloons, "Why a Duck"; Richard Lupoff's delightfully pulpish (or comics-derived) "The Jewels of Lemuria"; Lawrence M. Schoen's Runyonesque "The Sky's the Limit"; and much more. And best of the book, I think, is a piece of meta-science-fiction by Benjamin Rosenbaum: "Biographical Notes to 'A Discourse on the Nature of Causality, with Air-Planes' by Benjamin Rosenbaum". The "Benjamin Rosenbaum" of the story is a Plausible Fabulist (one of the more engaging alternate names for SF that I've seen – one to set beside Kingsley Amis's "Time Romance" and Paul Di Filippo's "Cosmogonic Fiction"). In this world zeppelins are the dominant mode of long distance travel. In addition, the political landscape is vastly changed – for example, Rosenbaum is traveling with the Raja of Outermost Thule, over an America ruled in part by Athabascans. Our hero (named, we learn, after a character in *The Scarlet Pimpernel*), though merely a writer, finds himself pursuing a beautiful assassin, fighting off pirates, and inevitably dangling thousands of feet from the ground... still thinking about setting a story in an alternate history in which heavier-than-air flight predominates. It's great fun (complete with the occasional Tuckerization), yet not without a thoughtful core. And indeed, that might describe this whole anthology – great fun, with a thoughtful core.

—Rich Horton ■

British Books - November



Note: This information, unlike the *Locus* main list, is put together by Ian Covell; send corrections to him at 2 Copgrove Close, Berwick Hills, Pallister Park, Middlesbrough, TS3 7BP, United Kingdom. First world editions marked with an asterisk. Comments by Ian Covell.

* Abnett, Dan **Warhammer 40,000: Eisenhorn** (BL Publishing/Black Library 1-84416-156-0, £7.99, 764pp, tp) Omnibus of three novelizations in the "Eisenhorn" trilogy, based on the roleplaying game: *Xenos* (2001), *Malleus* (2001), and *Hereticus* (2002), plus two related stories.

* Barlow, Steve & Steve Skidmore **Star Bores/Star Bores: The Prequel** (HarperCollins UK 0-00-719208-8, £6.99, 401pp, hc) Omnibus of two *Star Wars* parodies in Ace double format: *Star Bores* (1999) and the new *Star Bores: The Prequel*.

* Beddor, Frank **The Looking Glass Wars** (Egmont 1-4052-0987-9, £12.99, 376pp, hc, cover by Christina Craemer) Young-adult fantasy novel, the first in a trilogy based on the world of Lewis Carroll's *Alice in Wonderland*.

* Bedwell-Grime, Stephanie **Fallen Angel** (Telos 1-903889-69-3, £9.99, 216pp, tp) Humorous fantasy novel. Second in the "Porsche Winter" series. Available from Beech House, Chapel Lane, Moulton, Cheshire CW9 8PQ; <www.telos.co.uk>.

Canavan, Trudi **The High Lord** (Time Warner UK/Orbit 1-84149-315-5, £7.99, ii+647pp, pb, cover by Steve Stone) Reprint (HarperCollins Australia 2003) fantasy novel, book three in "The Black Magician" trilogy.

* Clarke, Susanna **Jonathan Strange & Mr Norrell** (Bloomsbury 0-7475-7055-8, £17.99, 782pp, hc, cover by William Webb) Historical novel in which magic is real; a first novel.

* Connolly, John **Nocturnes** (Hodder & Stoughton 0-340-83458-7, £14.99, 401pp, hc) Collection of 15 stories, only one of which seems to be a reprint. A trade paperback (OME) edition (-83459-5) was announced but not seen.

* Dalton, Annie **The Rules of Magic** (Egmont 1-4052-0058-8, £4.99, 295pp, tp) Young-adult fantasy novel. Urban legends are real.

* de Angelis, Davide **The Seed** (Creation 1-84068-114-4, £9.95, 192pp, tp, cover by Davide de Angelis) Fantasy novel, first in a series. A first novel.

Dozois, Gardner, ed. **The Mammoth Book of Best New Science Fiction: 17th Annual Collection** (Robinson 1-84119-924-9, £9.99, xiv+718pp, tp, cover by joeroberts) Reprint (St. Martin's 2004 as *The Year's Best Science Fiction: Twenty-First Annual Collection*) best of the year anthology of 29 stories, with a summation of the year by Dozois.

* Froud, Brian & Ari Berk **Goblins!** (Pavilion 1-86205-684-6, £14.99, 90pp, hc, cover by

Brian Froud) Art book on types of goblins, with art by Froud and text by Berk.

* Funke, Cornelia **Dragon Rider** (Chicken House, The 1-903434-90-4, £12.99, 527pp, hc, cover by Paul Howard) Young-adult fantasy novel, translated by Anthea Bell from *Drachenreiter* (Cecile Dressler 1997). Includes a fold-out map. The original text is copyright 2000; a first English translation by Oliver Georg 2001 is noted on the copyright page.

Gabalton, Diana **Lord John and the Private Matter** (Random House UK/Arrow 0-09-946117-X, £6.99, 475pp, pb, cover by Godfried Schalcken) Reprint (Century 2003) associational historical murder mystery, first in a trilogy, related to the "Outlander" series. This edition adds a novella and an afterword.

* Garber, Esther **Fatal Women** (Egerton House 0-9546275-5-5, £12.99, 396pp, tp, cover by John Kaine) Original collection of seven stories, one by Garber and Yolande Sorores, one by Sorores alone. Garber is a pen name for Tanith Lee; Sorores is a pen name for Juliette Shapiro. This is a print-on-demand edition. Egerton House, 3 Egerton Road, Bexhill on Sea, East Sussex TN39 3HH, UK; <books@egertonhousepublishing.co.uk>.

* Garber, Esther **34** (Egerton House 0-9546275-8-X, £7.99, 150pp, tp, cover by John Kaine) Lesbian erotic novel with surreal/fantastic elements. Garber is a pen name for Tanith Lee. This is a print-on-demand edition. Egerton House, 3 Egerton Road, Bexhill on Sea, East Sussex TN39 3HH, UK; <books@egertonhousepublishing.co.uk>.

* Germain, Sylvie **The Song of False Lovers** (Dedalus 1-903517-25-7, £8.99, 196pp, tp, cover by David Bird) Literary fantasy novel, translated by Christine Donougher from the French *Chansons des mail-aimants* (Editions Gallimard 2002). Introduction by Victoria Best.

Harrison, M. John **Things That Never Happen** (Orion/Gollancz 0-575-07593-7, £8.99, 436pp, tp, cover by Stanley Spencer) Reprint (Night Shade 2002) collection/omnibus of 24 stories, all but three previously collected in *The Ice Monkey* and *Travel Arrangements*. This edition lacks the China Miéville introduction, the author's foreword, and story notes of the original edition.

Huff, Tanya **Blood Lines** (Time Warner UK/Orbit 1-84149-358-9, £6.99, 358pp, pb, cover by Sam Hadley) Reprint (DAW 1993) fantasy novel. Book 3 in the "Blood" series.

Huff, Tanya **Blood Trail** (Time Warner UK/Orbit 1-84149-357-0, £6.99, 344pp, pb, cover by Sam Hadley) Reprint (DAW 1992) fantasy novel. Book 2 in the "Blood" series.

* Jaeps, Ben **The New World Order** (Random House UK/David Fickling Books 0-385-60686-9, £12.99, 442pp, hc) Alter-

nate-history SF novel of alien interference in 17th-century England.

* Jones, Stephen, ed. **The Mammoth Book of New Terror** (Robinson 1-84119-949-4, £7.99, 497pp, tp, cover by John Picacio) Anthology of 26 dark fantasy stories, including five originals by Christopher Fowler, Graham Masterton, Brian Mooney, David J. Schow, and Tanith Lee & John Kaine.

* Kaine, John **Fossil Circus** (Egerton House 0-9546275-6-3, £12.50, 321pp, tp, cover by John Kaine) Contemporary dark fantasy/metaphysical thriller. A psychiatrist bequeaths some ex-patients a Victorian asylum. This is a print-on-demand edition. Egerton House, 3 Egerton Road, Bexhill on Sea, East Sussex TN39 3HH, UK; <books@egertonhousepublishing.co.uk>.

McCaffrey, Anne & Todd McCaffrey **Dragon's Kin** (Transworld/Corgi 0-552-15150-5, £6.99, 364pp, pb, cover by Les Edwards) Reprint (Bantam UK 2003) SF novel in the "Pern" series.

* McCaughrean, Geraldine **Not the End of the World** (Oxford University Press 0-19-271972-6, £10.99, 174pp, hc, cover by Mique Moriuchi) Young-adult fantasy novel, a retelling of the story of Noah and the flood, told by his young daughter.

Moon, Elizabeth **Moving Target** (Time Warner UK/Orbit 1-84149-169-1, £6.99, 438pp, pb, cover by Fred Gambino) Reprint (Ballantine Del Rey 2004 as *Marque and Reprisal*) SF novel. Book Two of "Vatta's War".

* Pullman, Philip **The Scarecrow and his Servant** (Transworld/Doubleday UK 0-385-40980-X, £10.99, 230pp, hc, cover by Peter Bailey) Young-adult picaresque fantasy novel.

* Reynolds, Alastair **Century Rain** (Orion/Gollancz 0-575-07436-1, £14.99, 503pp, hc) SF novel. A trade paperback (OME) edition (-07437-X, £10.99) was announced but not seen.

Rice, Anne **Blood Canticle** (Random House UK/Arrow 0-09-946017-3, £6.99, 392pp, pb) Reprint (Knopf 2003) dark fantasy novel. Volume 12 overall in "The Vampire Chronicles" series, and second of the crossover books with the "Mayfair Witches" series, after *Blackwood Farm*.

Sherman, David & Dan Cragg **Star Wars: Jedi Trial** (Random House UK/Century 1-8441-3799-6, £17.99, 345pp, hc, cover by Steven D. Anderson) Reprint (Del Rey 2004) novelization set in the *Star Wars* universe.

* Sneyd, Steve **Elsewhen Unbound: Poetry in American SFazines: the 1930s to 2960s** (Hilltop Press 0-905262-35-2, £2.50, 60pp, ph, cover by Alan Hunter) Non-fiction, reference, a chapbook encyclopedic listing of fanzines, editors, and poets. This is significantly revised and expanded from *Star-Spangled Shadows* (1996). Hilltop Press, 4 Nowell Place,

Almondbury, Huddersfield, West Yorkshire HD5 8PB, UK; checks to S. Sneyd.

Stephenson, Neal **Quicksilver** (Random House UK/Arrow 0-09-941068-0, £8.99, 927pp, tp) Reprint (Morrow 2003) historical novel with SF elements, the first volume of "The Baroque Cycle". Winner of the Arthur C. Clarke Award.

Stephenson, Neal **The System of the World** (Heinemann 0-434-01177-0, £17.99, 887pp, hc) Reprint (Morrow 2004) historical novel with SF elements, the third volume in "The Baroque Cycle".

Straub, Peter **In the Night Room** (HarperCollins UK 0-00-718440-9, £17.99, 330pp, hc) Reprint (Random House 2004) horror novel, a sequel to *lost boy lost girl*.

* Swallow, James **Warhammer 40,000: Blood Angels: Deus Encarnine** (BL Publishing/Black Library 1-84416-154-4, £5.99, 251pp, pb, cover by Phillip Sibber) Novelization based on the SF roleplaying game. First of a two-book series.

VanderMeer, Jeff **Veniss Underground** (Macmillan/Tor UK 0-330-41892-0, £6.99, 304pp, pb, cover by Larry Rostant) Reprint (Prime Books 2003) near-future SF novel with elements of dark fantasy of a devastated Earth where the mysterious Quin bio-engineers new sentient species. This edition adds related short story "Balzac's War" from 1997.

VanderMeer, Jeff & Mark Roberts, eds. **The Thackery T. Lambshead Pocket Guide to Eccentric & Discredited Diseases** (Macmillan UK 1-4050-4960-X, £12.99, 297pp, hc) Reprint (Night Shade Books 2003) original anthology, a fake disease guide listing 59 diseases, as described by authors including Michael Moorcock, Neil Gaiman, Gahan Wilson, and Paul Di Filippo.

Williams, Tad **Shadowmarch** (Time Warner UK/Orbit 1-84149-288-4, £17.99, 656pp, hc) Fantasy novel. First in a new trilogy. Simultaneous with the US (DAW) edition. A hardcover edition (-289-2, £12.99) was announced but not seen. ■

November 2004	Year to Date	
SF Novels	4	SF Novels 51
Fantasy Novels	10	Fantasy Novels 94
Horror Novels	2	Horror Novels 16
Anthologies	3	Anthologies 12
Collections	3	Collections 17
Reference	0	Reference 5
History/Criticism	0	History/Criticism 1
Media Related	1	Media Related 42
Young Adult	6	Young Adult 87
SF	1	SF 8
Fantasy	5	Fantasy 70
Horror	0	Horror 8
Other	0	Other 1
Omnibus	1	Omnibus 15
Art/Humour	0	Art/Humour 6
Miscellaneous	0	Miscellaneous 15
Total New:	31	Total New: 361
Reprints & Reissues:	6	Reprints & Reissues: 240
Total:	37	Total: 601

Forrest Aguirre, **Leviathan 4: Cities** (Ministry of Whimsy Press 12/04) The critically acclaimed cross-genre anthology returns, this time with a look at cities mythical and surreal, by authors including Jay Lake, K.J. Bishop, and Stepan Chapman.

Iain M. Banks, **The State of the Art** (Night Shade 11/04) Banks's first collection, published in the UK in 1991, is finally available in the US. Along with the original eight stories, this adds "A Few Notes on the Culture".

Elizabeth Bear, **Hammered** (Bantam Spectra 1/05) A riveting first novel with hardboiled/noir/cyberpunk roots, about a female former special forces soldier trying to survive in hellish Hartford, Connecticut in 2062.

Ben Bova, **Powersat** (Tor 1/05) Dan Randolph's plans to develop a new energy source are threatened by competition, politics, and terrorists in this near-future thriller, a prequel to the novels of the Asteroid Wars in Bova's Grand Tour of the Solar System.

Michael Chabon, ed., **McSweeney's Enchanted Chamber of Astonishing Stories** (Vintage 12/04) Chabon's efforts to reinvigorate the short form continue in his second McSweeney's anthology, filled with genre tales by noted authors including Margaret Atwood, Jonathan Lethem, and Stephen King.

Alan M. Clark, **The Paint in My Blood** (IFD Publishing 12/04) Clark demonstrates his mastery of dark art in this full-color collection of paintings ranging from disturbingly dark to humorously grotesque, plus a CD showing the artist at work.

Joseph McCabe, **Hanging Out with the Dream**

New & Notable

King: Conversations with Neil Gaiman and His Collaborators (Fantagraphics 12/04) Neil Gaiman and his work in comics and literature are examined in depth in this collection of interviews with Gaiman and his many collaborators, including Dave McKean, Kim Newman, Terry Pratchett, and Gene Wolfe.

Ilene Meyer, **Ilene Meyer: Paintings, Drawings, Perceptions** (Underwood 12/04) The elegantly surreal art of Ilene Meyer is beautifully showcased in this art book.

Alastair Reynolds, **Century Rain** (Gollancz 11/04) Space opera and noir mix in this SF mystery of a 23rd-century archeologist who must solve a murder committed on a copy of Earth still in an alternate-history version of 1959. "An exciting, thought-provoking novel, an audacious synthesis of genre forms." [Nick Gevers]

Justina Robson, **Natural History** (Bantam Spectra 1/05) A normal, Unevolved human is sent to investigate the discovery of a habitable planet that could be a home for the altered-human Forged in this thought-provoking SF novel by one of the acclaimed writers of the New Space Opera, finally out in the US.

John Scalzi, **Old Man's War** (Tor 1/05) The space war against aliens is fought by retirees in this Heinlein-esque first novel about a 75-year-old man who enlists, only to find the war far stranger than he could have expected.

John Sladek, **The Complete Roderick** (Overlook 10/04) This classic satiric tale of a robot struggling to be human is finally available in the US in the form its author intended, in this omnibus

combining the complete texts of **Roderick and Roderick at Random**.

Allen Steele, **Coyote Rising** (Ace 12/04) A colony world struggles to regain independence from repressive Earth forces in this engaging SF novel of pioneering, political repression, and young people growing up and learning to fight for what they believe in.

Harry Turtledove, **Homeward Bound** (Del Rey 1/05) The alternate-history saga begun in the *Worldwar* and *Colonization* series comes to a resounding conclusion in this epilog novel of culture clash, as a human starship reaches the homeworld of Earth's lizard-like invaders, inadvertently prompting an alien plan to annihilate Earth.

Harry Turtledove & Martin H. Greenberg, eds., **The Best Time Travel Stories of the 20th Century** (Del Rey 1/05) An exceptional selection of 18 classic tales of time travel by authors including Theodore Sturgeon, Jack Finney, Arthur C. Clarke, and Ursula K. Le Guin. Turtledove's introduction discusses the theme and some of the classic novels it has inspired.

Peter Watts, **Behemoth, Book Two: Seppuku** (Tor 1/05) This thrilling conclusion to the *Rifters* series finds Lenie Clarke forced to confront the destruction she caused when she introduced the deadly Behemoth organism to the world – an organism now transformed into the even more deadly Seppuku.

Robert Freeman Wexler, **Circus of the Grand Design** (Prime 8/04) A man on the run ends up working for a strange, surreal circus in this "fascinating, deeply bizarre adventure." [Faren Miller]

B&N/B. Dalton

HARDCOVERS

- 1) **Rakkety Tam**, Brian Jacques (Philomel)
- 2) **The Runes of the Earth**, Stephen R. Donaldson (Putnam)
- 3) **Incubus Dreams**, Laurell K. Hamilton (Berkley)
- 4) **New Spring: The Novel**, Robert Jordan (Tor)
- 5) **High Druid of Shannara: Tanequil**, Terry Brooks (Del Rey)
- 6) **Shadowmarch**, Tad Williams (DAW)
- 7) **The Treasured One**, David & Leigh Eddings (Warner Aspect)
- 8) **Dune: The Battle of Corrin**, Brian Herbert & Kevin J. Anderson (Tor)
- 9) **Going Postal**, Terry Pratchett (HarperCollins)
- 10) **The Shadow of Saganami**, David Weber (Baen)

PAPERBACKS

- 1) **Sunshine**, Robin McKinley (Berkley)
- 2) **A Wizard of Earthsea**, Ursula K. Le Guin (Bantam Spectra)
- 3) **For Us, The Living**, Robert A. Heinlein (Scribner)
- 4) **The Hobbit**, J.R.R. Tolkien (Del Rey)
- 5) **The Silmarillion**, J.R.R. Tolkien (Del Rey)
- 6) **The Elder Gods**, David & Leigh Eddings (Warner Aspect)
- 7) **Fool's Fate**, Robin Hobb (Bantam Spectra)
- 8) **The Far Side of the Stars**, David Drake (Baen)
- 9) **Fahrenheit 451**, Ray Bradbury (Del Rey)
- 10) **Ender's Game**, Orson Scott Card (Tor)

TRADE PAPERBACKS

- 1) **Quicksilver**, Neal Stephenson (Perennial)
- 2) **The Ultimate Hitchhiker's Guide to the Galaxy**, Douglas Adams (Del Rey)
- 3) **A Wizard of Earthsea**, Ursula K. Le Guin (Bantam Spectra)
- 4) **The Chronicles of Narnia**, C.S. Lewis (HarperTrophy)
- 5) **The Silmarillion**, J.R.R. Tolkien (Houghton Mifflin)

MEDIA-RELATED

- 1) **Star Wars: Yoda: Dark Rendezvous**, Sean Stewart (Del Rey)
- 2) **Underworld: Blood Enemy**, Greg Cox (Pocket Star)
- 3) **Star Wars: Republic Commando: Hard Contact**, Karen Traviss (Del Rey)
- 4) **Star Trek: Voyager: Spirit Walk, Book Two: Enemy of My Enemy**, Christie Golden (Pocket)
- 5) **Star Wars: Jedi Trial**, David Sherman & Dan Cragg (Del Rey)

GAMING-RELATED

- 1) **Halo: The Fall of Reach**, Eric Nylund (Del Rey)
- 2) **Halo: First Strike**, Eric Nylund (Del Rey)
- 3) **Halo: The Flood**, William C. Dietz (Del Rey)
- 4) **Forgotten Realms: The Two Swords**, R.A. Salvatore (Wizards of the Coast)
- 5) **Warhammer 40K: Dead Sky, Black Sun**, Graham McNeill (Black Library)

Walden/Borders

HARDCOVERS

- 1) **Jonathan Strange & Mr Norrell**, Susanna Clarke (Bloomsbury)
- 2) **High Druid of Shannara: Tanequil**, Terry Brooks (Del Rey)
- 3) **Incubus Dreams**, Laurell K. Hamilton (Berkley)
- 4) **The Runes of the Earth**, Stephen R. Donaldson (Putnam)
- 5) **The Treasured One**, David & Leigh Eddings (Warner Aspect)
- 6) **Dune: The Battle of Corrin**, Brian Herbert & Kevin J. Anderson (Tor)
- 7) **The Shadow of Saganami**, David Weber (Baen)
- 8) **Shadowmarch**, Tad Williams (DAW)
- 9) **To Light a Candle**, Mercedes Lackey & James Mallory (Tor)
- 10) **Going Postal**, Terry Pratchett (HarperCollins)

PAPERBACKS

- 1) **A Wizard of Earthsea**, Ursula K. Le Guin (Bantam Spectra)
- 2) **Bite**, Anonymous, ed. (Jove)
- 3) **Naked Empire**, Terry Goodkind (Tor)
- 4) **The Hobbit**, J.R.R. Tolkien (Del Rey)
- 5) **High Druid of Shannara: Jarka Ruus**, Terry Brooks (Del Rey)
- 6) **The Elder Gods**, David & Leigh Eddings (Warner Aspect)
- 7) **The Silmarillion**, J.R.R. Tolkien (Del Rey)
- 8) **Crossroads of Twilight**, Robert Jordan (Tor)
- 9) **Fahrenheit 451**, Ray Bradbury (Del Rey)
- 10) **The Far Side of the Stars**, David Drake (Baen)

TRADE PAPERBACKS

- 1) **The Tombs of Atuan**, Ursula K. Le Guin (Simon Pulse)
- 2) **The Farthest Shore**, Ursula K. Le Guin (Simon Pulse)
- 3) **The Ultimate Hitchhiker's Guide to the Galaxy**, Douglas Adams (Del Rey)
- 4) **The Silmarillion**, J.R.R. Tolkien (Houghton Mifflin)
- 5) **The Languages of Tolkien's Middle-earth**, Ruth S. Noel (Houghton Mifflin)

MEDIA-RELATED

- 1) **Star Wars: Jedi Trial**, David Sherman & Dan Cragg (Del Rey)
- 2) **The Lord of the Rings Complete Visual Companion**, Jude Fisher (Houghton Mifflin)
- 3) **Star Trek: New Frontier: After the Fall**, Peter David (Pocket)
- 4) **Star Wars: The New Essential Guide to Weapons and Technology**, W. Haden Blackman (Del Rey)
- 5) **Star Trek: Voyager: Spirit Walk, Book Two: Enemy of My Enemy**, Christie Golden (Pocket)

GAMING-RELATED

- 1) **Forgotten Realms: The Two Swords**, R.A. Salvatore (Wizards of the Coast)
- 2) **The Art of Halo**, Eric S. Trautmann (Del Rey)
- 3) **Halo: The Fall of Reach**, Eric Nylund (Del Rey)
- 4) **Forgotten Realms: Paths of Darkness**, R.A. Salvatore (Wizards of the Coast)
- 5) **Forgotten Realms: The Lone Drow**, R.A. Salvatore (Wizards of the Coast)

...Classified Ads...Classified Ads...Classified Ads...Classified Ads...

Your ad here reaches an estimated 27,000 readers per issue (3 per copy). Price is \$3.00 per line, 3 lines minimum. A line is 40 characters, including spaces, periods, etc. First 3 words capitals. Display classifieds: \$30.00 per column inch. Contact Kirsten Gong-Wong c/o *Locus* for more information.

Quantity discounts: 10% for 2 or more insertions, 20% for 6 or more insertions, 25% for 12 or more insertions. Payment must accompany copy. Copy must be typed. If acknowledgment of ad receipt is required, send stamped postcard.

Online classifieds: Text-only ads: \$3.00 per 40 characters including punctuation and spaces. Minimum charge is \$9.00 for three lines. No restrictions on hyperlinks or e-mail links. Ad will run one month. Display classifieds are also available. Our standard quantity discounts apply.

BOOKS MAIL ORDER

BARRY R. LEVIN SCIENCE FICTION & FANTASY LITERATURE A.B.A.A.

*A Premier Purveyor
of Science Fiction &
Fantasy Rarities*

Catalogs Issued

720 Santa Monica Blvd.
Santa Monica CA 90401-2602
tel: (310) 458-6111; fax: (310) 899-9404

http://www.raresf.com
e-mail: brl@raresf.com or
books@raresf.com

DMK BOOKS SF • FANTASY • HORROR
Collectible firsts & specialty editions
Catalogs issued irregularly
We welcome your want-lists
22946 Brenford St., Woodland Hills CA 91364
(818) 591-7877; E-mail: dmkbbooks@aol.com
Serving collectors since 1980.

Robert A. Madle

Sf/fantasy magazines, books (new & used).
96-page catalog \$5. Collections purchased.

4406 Bestor Drive, Rockville MD 20853.
Phone: 301-460-4712.

PAPERBACKS ONLY: SF, Horror, Fantasy.
\$1 per list. Vintage SF/horror, mass market, sci-
ence fiction digests. Chris Eckhoff,
98 Pierrepont St., Brooklyn NY 11201.

INHERITED ROBERT SILVERBERG books.
Rare pseudonym books from 1960s & uncor-
rected proofs. Apx 1300 books, most in English,
few in German, Polish, Russian, Italian. Want
to keep intact but negotiable. 405-753-9933.
<Beverly.justice@cox.net>

BOOKS - NEW

CLIFFORD D. SIMAK: 1981 Worldcon trade
pb edition, limited to 500 copies, of Simak's
first book, *The Creator*, with appreciations by
Asimov, Heinlein, Williamson, and Pohl; \$10.00
plus s&h of \$2.00 for 1st book, \$1.00 each add'l
to: Locus Press, Box 13305, Oakland CA 94661.
Provide street address for UPS delivery.

MISCELLANEOUS

SCIENCE & SF News and reviews. Forthcoming
UK books. Natcon diary. Film top ten. Eurocon
news. www.concatenation.org

WANTED

FANZINE WANTED: originals or xeroxes of the
1960's fanzine "S F OPINION", Steve at 612-798-
5134 or steveoguy@yahoo.com

ORIGINAL ART WANTED

Private collector buying Science Fiction and
Fantasy Pulp, Paperback and Digest Art
(covers and interiors)
Doug Ellis, 13 Spring Lane,
Barrington Hills, IL 60010
(312) 269-8069, pulpvault@msn.com

For the most up-to-date
SF/F/H news, commentary,
and much more visit:

<www.locusmag.com>

The world's only
Hugo Award-Winning
website (2002)

INVEST IN THE FUTURE LOCUS

"LOCUS is still the only magazine I
read from cover to cover. It is also the
only magazine which makes me drop
everything when it arrives..."

Sir Arthur C. Clarke

"I recommend it to anyone needing a
broad, accurate, non-partisan view
of the SF scene."

Michael Moorcock

"LOCUS is consistent. Always accu-
rate, fair, and full, it offers all the
news there is about science fiction,
the people who write it and sell it and
buy it and print it and read it, all
around the world."

Jack Williamson

"I told my students...You have to sub-
scribe to LOCUS!"

Connie Willis

"LOCUS...a place where one can
expect, and get, timely information
about what is happening in the wonder-
ful and quirky world of science fiction."

Jean M. Auel

"One of the great services of
LOCUS is to boost the general
'street smarts' of new writers and
other professionals."

David Brin

"No one who is serious about any
aspect of science fiction publishing
can afford to be without LOCUS."

Ben Bova

"LOCUS is now an intrinsic part of
everything that science fiction is and
does, a primary resource for innum-
erable enterprises, and a continu-
ing source of information and enter-
tainment."

Michael Swanwick

"LOCUS manages to be broad and
deep at the same time. I appreciate
the continuous contact with world-
wide science fiction, the many view-
points in the reviews, the lively and
intelligent writing."

Orson Scott Card

"The sheer miracle of the production
and survival of LOCUS in a field like
ours never ceases to amaze me. It's
essential reading in this house, and
the closest thing we have to an inter-
national newswire."

Terry Pratchett

"For 35 years LOCUS has kept me up
to date with the social side of SF, and
since my first sale in 1969 it has
been my primary writing resource—
even more important than *Publishers
Weekly*, the LOCUS of the rest of the
publishing world."

Joe Haldeman



USA

— \$30.00 for 6 issues (Periodical)
— \$52.00 for 12 issues (Periodical)
— \$95.00 for 24 issues (Periodical)
— \$60.00 for 12 issues (1st Class)
— \$110.00 for 24 issues (1st Class)

Canada & Mexico

— \$32.00 for 6 issues (Periodical)
— \$55.00 for 12 issues (Periodical)
— \$100.00 for 24 issues (Periodical)
— \$60.00 for 12 issues (1st Class)
— \$110.00 for 24 issues (1st Class)

International

— \$32.00 for 6 issues (Sea Mail)
— \$55.00 for 12 issues (Sea Mail)
— \$100.00 for 24 issues (Sea Mail)
— \$88.00 for 12 issues (Air Mail)
— \$145.00 for 24 issues (Air Mail)

All subscriptions are payable in U.S. funds. Canadians, please use bank or postal money orders, not personal checks.

Make checks payable to: **Locus Publications, P.O. Box 13305, Oakland, CA 94661**

or call (510) 339-9198; fax (510) 339-8144; e-mail locus@locusmag.com; visit our website at www.locusmag.com

Single copy price: \$5.95 + \$2.00 s&h

Institutional: \$3.00 extra per year

Enclosed is: \$ _____ ☐ New ☐ Renewal

Name _____

Credit Card type: _____ Exp. Date: _____

Address _____

Card Number _____

City _____ State _____

Phone _____ e-mail _____

Zip _____ Country _____

Cardholder's signature _____

"I'm still working on **Anansi Boys**, partly because it took me a long time to figure out how I wanted to shape it. One difficulty with it is the fact that it's funny. Since Terry Pratchett has single-handedly colonized such an enormous territory of classic English humor – laying down the streets, the shape of jokes – I didn't feel I could go back to the kind of style the two of us used when we wrote **Good Omens**. So I had to figure out a way to write a funny novel that was not a Terry Pratchett novel. I decided my models were going to be Thorne Smith and P.G. Wodehouse. I chuntered along happily doing one or two thousand words a day, and then I looked up and realized the novel had taken on this wonderful life of its own. You thought you knew the plot, but every now and then you invent a little bit of business that wasn't in the plot. I got to the point where I thought I was just starting Act Three, but when I stopped and typed it up I discovered I was well over 50,000 words into a novel that I'd always planned to be 70,000 words (that was the Wodehouse length). Also, there was an awful lot of plot, to the point where if I went back and used the ending I'd had in mind when I started it would sort of fizzle. So I did the sensible thing and stopped writing it for a couple of months, to let it 'compost.' Finishing it was an extremely odd experience, because **Anansi Boys** oscillates between being a funny novel with some scary and disturbing bits, and a disturbing novel with some funny bits, and the second half was, on the whole, fairly dark, and having figured out how to write it funny once again I had to admit that I had no idea at all of what I was doing, and then I had to do it anyway. But eventually it finished itself in zeroth draft (with a lot of help from me) and right now I have to type up all the handwritten scenes, stitch them together and find out if I have a novel or not when it's done. I hope I do. I think I do.

"People assume wrongly that it's an **American Gods** spin-off. If anything, it would be fairer to say that **American Gods** is the spin-off, in that I borrowed Mr. Nancy – the little old man who is also the Spider God – from the plot of **Anansi Boys**, which has been floating around in my head since about 1996. But **American Gods** has its own sort of rules, its own tone of voice. If it has a humor, it's very bleak and cynical and dark. When I did 'Monarch of the Glen' for Robert Silverberg's **Legends** anthology, the tone and the way things happen are much the same – I was gratified to find that Shadow is every bit as frustrating a protagonist to write, two years on. The new book is basically a story of Mr. Nancy (who dies right in the first chapter) and his sons. Charlie discovers – much to his horror – that his father was a god, and he has a brother who inherited *that* side of the family. He winds up with his brother coming back into his life, and I believe the phrase they use in *TV Guide* is 'hilarity ensues.'

"It's an immensely silly book, really fun to write. When James Branch Cabell started out doing historical fiction, he was incredibly frustrated when he wanted to get his facts right but couldn't. That was the point where he said, 'Fuck it, I'm creating my own land!' – and he created Poictesme and became a fantasy writer. But I don't look at fantasy that way, since I keep bumping into things that necessitate doing research for this book. I spent a very pleasant afternoon in England with some police officers, interrogating a nice gentleman from the Fraud Squad to understand how a bunch of stuff happens, and then with his colleague taking me and locking me in the cells, showing me how English cells work. (It's a lot more primitive than the American kind, lower tech, but peculiarly the smell

is still the same: low-level booze, old blankets, unwashedness, and thrown-upness.)

"SF has always been about people helping one another: the immense generosity of trying to create more writers in genre, looking after them and showing them the ropes. It still holds true despite all the infighting, all the things that can go wrong. Here's an example. Colin Greenland sent me Susanna Clarke's first story; I read it and fell in love with it. (He'd already met her and fallen in love with *her*.) I sent it to Patrick Nielsen Hayden because I thought he would love it, and he bought it for **Starlight**. What's lovely about that is, the very first person I dared show any of my fiction to in 1983 was Colin Greenland, after we met at a Brian Aldiss signing and got on like a house on fire. (Those first stories of mine were terrible, whereas Susanna is a genius.)

"I love the idea of getting to do the cool stuff – SF, fantasy, horror, humor, comics, TV, movies, radio – and see no reason why I'm not allowed to write all of these things. I get different kinds of pleasure from all of them. At the latest Worldcon I sat down for half an hour's coffee and chat with

I still love the book-ness of books, the smell of books; I am a book fetishist – books to me are the coolest and sexiest and most wonderful things there are.... But I get deeply and genuinely pissed off that books weigh anything, and if I want to take them with me I have to load up a suitcase or the trunk of the car with them. Information weighs nothing!

Beth Meacham, and by the end of it we'd agreed to co-edit a book of R.A. Lafferty stories. Although I've co-edited a few fiction anthologies in the past, this will be different because the stories already exist and it's a matter of assembling something cool. I'm really excited by the idea of doing something I've never done before but will feed into everything else I do.

"Shall I tell you my favorite of the goofy things I've been doing recently? I was approached by the Fox Movie Channel to be a sort of Alastair Cooke figure, to present their 'Thirteen Nights of Fright' films. I said, 'I will happily do this, but if I'm to be a horror host I want to come out of a coffin. I want an enormous-breasted, silent, beautiful zombie lady assistant with long dark hair. I want the set with the candles on it....' I got what I wanted and spent two days in L.A., recording the openings and the closings and improvising humor along with the scripts. That was fun. It's one of the things you can tick off on the grand list of Things You Want to Do. I'm also writing something like a musical or an opera – a 'pandemonium' seems a fairly good way of describing it – adapting **The Wolves in the Walls** for an English theater company. Doing lyrics for that, working with the composer Nick Powell, I've been learning a lot about the shape of musical theater, which again is one of those things I've always wanted to do. And I did **A Short Film about John Bolton** that will come out on DVD this year. It's all fun!

"My weblog is no longer new and fun, but

on the other hand it's the most efficient method of contacting enormous numbers of people I know. SF people exist in the online world to a disproportionate share, because we all understood this and we flocked there and set up house. Teresa Nielsen Hayden's 'Making Light' is the nearest thing to her old place on GEnie, where everybody went for civilized discussion. The biggest question is, when it gets to the point where books are information (and we will wind up there eventually), how are we going to make money? I think that one's going to sort itself out – it *has* to.

"We're getting very close to the point where if I want to buy a DVD, I don't want to have the packaging and I don't want to have to wait for it to arrive; I want it here *right now*, and I want to be able to stick on some headphones, have a good enough screen, and watch it on my phone while I'm on the plane or whatever. I have a phone that's also a camera, a radio, an alarm clock; it has a little photo gallery of my kids and stuff, I've downloaded all my address book information, I put MP3s on it; if I want to I can put video clips, and it would be a useful way of backing up all my text files (the grand total of all the scripts and novels and everything I've ever done is about 80 megas).

"I think 2004 was the first year that all the fiction up for Hugo Awards, except for the novels, was available online. This can at least have the potential to give us the most educated Hugo voters that we've ever had, because they had access to that information. If I had a novel up for the Hugo, I would be doing everything I could to persuade my editor to allow me to put it up on the Web. I would want all potential voters to have access to it, secure in the knowledge that I would probably not be losing a single physical sale. Cory Doctorow could do it; I could probably do it. If J.K. Rowling decided to release **Harry Potter and the Half-Blood Prince** free on the Web the same day it comes out in hardback, that could be a fascinating test: do the sales go up or down? For a beginning writer, getting read is an enormous advert – you're trying to get people to pick up something they've never encountered before.

"I still love the book-ness of books, the smell of books; I am a book fetishist – books to me are the coolest and sexiest and most wonderful things there are. For an author, they're your headstone and your living monument: mine will allow me to lecture and entertain people long after I'm gone. Isaac Asimov put it best when he pointed out that the book, especially the paperback book, is a perfectly designed thing. It does not need an on-and-off switch; it doesn't need power; it's comfortable to read – black print on white paper, driven by sunlight, is terrifically efficient; it's a good size for putting down, and when you drop it you can find your place almost immediately. But I get deeply and genuinely pissed off that books weigh anything, and if I want to take them with me I have to load up a suitcase or the trunk of the car with them. Information weighs nothing!

"I'm very pleased that I have the complete **O.E.D.**, the big two-volume one that comes with a magnifying glass. I cannot imagine myself without it, and I use it all the time. Now they've done a one-volume version that comes with an *enormous* magnifying glass, I'm looking at this and thinking 'Why would I ever buy a new edition of this?' For updated information, I'll buy a CD-ROM or whatever and stick it on my phone, my iPod, my computer – anywhere I'm likely to need it – and I will then have immediate, weightless access to **The Oxford English Dictionary**. That seems sensible. I've never seen anybody walk around carrying the giant two-volume thing with a magnifying glass under their arm! Now you can carry it around and

<p>« Neil Gaiman</p> <p>consult it. I think that's great.</p> <p>"Of all things to download, text is the easiest. The only thing that will be sad will be the archaeologists in the future: 'We've got the Greeks, the Romans, the Victorians, the 20th century, and now we have no record of anything that happened later.' I'm sure they can excavate a fossilized hard disk, but getting the information off it may be another matter! At home I have tons of floppy disks, but nothing that can read floppy disks. And what would it take to wipe out the last 40 years of Western culture? One big magnetic pulse, and you're starting again. (Which is kind of fun, since it actually justifies all those post-apocalyptic things. All they'd have left is Dickens.) The weirdness now is I write more letters than I ever have in my life and I go through more drafts, and people see them because I'll happily send them out for critiques, but you no longer have that box under the bed with the envelopes tied</p>	<p>with ribbon with paper messages in them. Now the information is off in Information Space.</p> <p>"The idea of everything coming back down to information is incredibly recent. People didn't use to collect movies, and when I was growing up if you wanted to watch a television show you had to be home. Now if I'm interested in a TV series, I'll wait till it comes out on DVD and order it. In the early '80s, there was a feeling that nothing interesting had happened in science fiction since John Varley, and nobody was quite sure what SF was. And then came <i>Neuromancer</i>, and suddenly we all knew. It was like somebody pointing to an alleyway: 'Guys, we can run down there.' The joy of it was, something like <i>Neuromancer</i> gave us a language and a handle on the next five or ten years' worth of our world, from a fictional perspective. I'm looking forward to some fiction that encompasses the way we're relating to information and entertainment. (On the other hand, a story like William Tenn's 'The Liberation of Earth' is as relevant as it ever</p>	<p>was, or even more so, given the state of the world out there right now.)</p> <p>"After 60 or 70 years of our doing SF, there is a generation of adult writers who grew up with the same cultural referents that we did. Everything Clute and Nicholls wrote about in the 1979 edition of their <i>Encyclopedia of Science Fiction</i> is intrinsic to it. (The fact that 1979 is 25 years ago is also part of that.) I'm always amused at how many mainstream novels now contain tropes from SF, fantasy, horror, either because the writers grew up reading the same stuff we did or they have become so much part of the cultural landscape. Michael Chabon fascinates me: he's a genius, a Pulitzer-winning writer endorsed by the mainstream who loves our world, understands it and fluently 'speaks' it, for he grew up with comics and SF. The ideas permeate fiction. Part of the fun, and the challenge, facing SF now is seeing if anyone's going to come up with any new ones."</p> <p>—Neil Gaiman</p>
<p>Clarke Weathers Tsunamis</p> <p>« p. 12</p> <p>He suggests people donate money to humanitarian</p>	<p>charities like Care or Oxfam, or Sri Lankan charity Sarvodaya (<www.sarvodaya.lk>).</p> <p>"There is much to be done in both short and long terms for Sri Lanka to raise its head from this blow</p>	<p>from the seas. Among other things, the country needs to improve its technical and communications facilities so that effective early warnings can help minimise losses in future disasters."</p>
<p>2004 Preliminary Nebula Ballot</p> <p>« p. 12</p> <p>(<i>Asimov's</i> 10-11/03); "Just Like the Ones We Used to Know", Connie Willis (<i>Asimov's</i> 12/03).</p> <p>Novelettes: "Paying It Forward", Michael A. Burstein (<i>Analog</i> 9/03); "Zora and the Zombie", Andy Duncan (<i>Sci Fiction</i> 2/4/04); "Basement Magic", Ellen Klages (<i>F&SF</i> 5/03); "The</p>	<p>Voluntary State", Christopher Rowe (<i>Sci Fiction</i> 5/04); "Dry Bones", William Sanders (<i>Asimov's</i> 5/03); "The Gladiator's War: A Dialogue", Lois Tilton (<i>Asimov's</i> 6/04).</p> <p>Short Stories: "The Strange Redemption of Sister Mary Anne", Mike Moscoe (<i>Analog</i> 12/04); "Travels With My Cats", Mike Resnick (<i>Asimov's</i> 2/04); "Embracing-the-New", Benjamin Rosenbaum (<i>Asimov's</i> 6/04); "Shed Skin",</p>	<p>Robert J. Sawyer (<i>Analog</i> 1-2/04); "In the Late December", Greg van Eekhout (<i>Strange Horizons</i> 12/22/03); "Aloha", Ken Wharton (<i>Analog</i> 6/03).</p> <p>Scripts: <i>The Incredibles</i>, Brad Bird (Pixar); <i>Eternal Sunshine of the Spotless Mind</i>, Charlie Kaufman & Michel Gondry (Anonymous Content/Focus Features); <i>The Lord of the Rings: The Return of the King</i>, Fran Walsh, Philippa Boyens, & Peter Jackson (New Line Cinema).</p>
<p>The Data File</p> <p>« p. 13</p> <p>Gaiman cited him as "the only reason I've always done a Waterstone's signing when in Edinburgh, rather than go to one of the other options. If I had a bookshop, I'd want him working for it." Richard Morgan wrote a letter to the Waterstone's head office praising Gordon and taking the company to task for firing him over comments in his weblog, saying in part, "While I don't wish to interfere in company business, I have to say I think this bears comparison with taking disciplinary action based on private conversation overheard in a pub, and raises some disturbing issues of freedom of speech. Waterstones is, after all, a bookseller, whose stock in trade is the purveying of opinion, not all of it palatable to those concerned."</p> <p>Further details can be found at Gordon's website, <www.woolamaloo.org.uk>.</p> <p>Cave Update • The home of late writer Hugh B. Cave was severely damaged during the two huge storms that hit the Florida area in December, according to Milt Thomas, caretaker of the Hugh B. Cave Estate and website. A tree fell onto the roof during one of the hurricanes, leaving a gaping hole and resulting in large amounts of water damage. The sole room to escape damage was Cave's office, containing his books, writings, photos, and memorabilia.</p> <p>Thomas has been working with Cave's step-daughter to inventory his books and papers and transcribe his legacy onto disk. He is asking for assistance transcribing Cave's pulp stories into Microsoft Word – if you are interested in helping, e-mail Thomas at <MiltThomas@aol.com> and he will let you know which stories have already been done. Thomas has also handled several permission requests and says Cave's work will continue to be</p>	<p>seen in publication, including several previously unpublished short stories and an epic novel. The official Hugh B. Cave website is at <www.hugh-cave.com>.</p> <p>Pay-to-Display at Amazon • Online bookseller Amazon.com has started charging publishers a fee to include titles in their "automation and personalization" system. This system is the fundamental way in which Amazon displays information, returns search results, recommends similar books, etc. While participation in the program is optional, any publisher who refuses will see their books essentially disappear from the site. Though their titles would still be present in Amazon's database, they would not appear as results for keyword searches, as part of special offers, or as recommendations. While Amazon has not disclosed specific costs, the fee is said to be about 3% of a publisher's annual sales through the site. This is bad news for small publishers in particular, who will see their tiny profit margins further diminished. Amazon has offered to apply the costs from this general fee toward "manual placements," where publishers pay for special positioning on the site to promote particular titles.</p> <p>Change at PW • Sara Nelson will be taking over as editor-in-chief at <i>Publishers Weekly</i>, after the surprising removal of 12-year veteran editor Nora Rawlinson, who has left to "pursue other interests." Nelson most recently worked at the <i>New York Post</i> as the publishing columnist and books editor; her resume also includes publishing columnist for the <i>New York Observer</i>, senior contributing editor at <i>Glamour Magazine</i>, and founding book editor at <i>Inside.com</i>, among others, and she wrote the best-selling memoir and reading guide "So Many Books, So Little Time". She will be reporting to Executive</p>	<p>Vice President and Publisher William McGorray, who said he looks forward to working with Sara "as she will bring new energy and perspective to <i>Publishers Weekly</i>."</p> <p>In an interview, Nelson said she feels the magazine needs to be modernized and wants to use Internet resources to break news more quickly, as well as having more analytical reporting on publishing trends. While she intends to make structural changes in the reviews in <i>PW</i>, she doesn't foresee changing their approach or the kind of books they review.</p> <p>Half-Prince Hubub • J.K. Rowling's announcement of the July 16 publication date of <i>Harry Potter and the Half-Blood Prince</i> has created quite a stir, with pre-orders of the sixth Potter book already earning it the top slot of both Amazon.com's and BN.com's bestseller lists. This is not a big surprise after the fifth book's record of 1.3 million pre-orders through Amazon.com. But Potter fans are advised to be wary – a website falsely offering the sixth Potter book in electronic form seven months in advance of its July 16 publication date, was recently discovered and shut down. The site was apparently phishing for credit card numbers and used the popularity and secrecy surrounding the popular series to attract "customers." Christopher Little, Rowling's literary agent, remarked that similar things had occurred in the run-up to the fifth book.</p> <p>Call for Papers • The Department of Philosophy at Brock University in St. Catharines, Ontario has issued a call for papers for an academic conference on "The Uses of the Science Fiction Genre: An Interdisciplinary Symposium", October 20 - 22, 2005, with Robert J. Sawyer as featured speaker. Submit abstracts by April 15 to Prof. Michael Berman, Philosophy Department, Brock University, St. Catharines, Ontario, Canada L2S 3A1;</p>

<mberman@brocku.ca>. For more information, including a list of possible topics, visit <www.brocku.ca/philosophy/scifi_cfp.htm>.

SFM Author and Film Series • The Science Fiction Museum and Hall of Fame in Seattle has announced its program schedule for the next several months. The SFM Future Visions Author Series provides forums with SF authors and scientists to read from their works, talk about the future, and sign books. All readings are free, but tickets are required for entrance. Call (206) 770-2702 or visit the box office for advance tickets.

January 25: Syne Mitchell and Eric Nylund. February 8: Featured panel with Neal Stephenson, Greg Bear, Matt Ruff, Peter Oppenheimer, and Babak A. Parvis. February 22: L. Timmel Duchamp and Molly Gloss. March 8: Jane Yolen. March 22: Nicola Griffith and Kelley Eskridge. April 5: Kim Stanley Robinson.

The new "Sci Fi Saturdays" program for students begins with Marc Laidlaw teaching part one of a "Video Game Story Design" workshop on February 5, from 10 am to 1 pm, and Eric Nylund teaching part two on March 5, from 10 am to 1 pm. The workshop is open to grades 9 - 12, and costs \$25 per session for SFM members, \$30 for non-members. Enrollment is limited. Visit <www.sfhomeworld.org/education/> for a registration form.

The next SFM Future Visions Film Series has been announced: January 21, *Altered States*, hosted by Gary Tucker; February 4, *The Brother From Another Planet*; February 18, *Brazil*, hosted by Charles Mudede; March 4, *Until the End of the World*, hosted by Greg Bear; March 18, *12 Monkeys* and *La Jetée*, hosted by Tim Appelo; April 1, *Dark City*, hosted by Greg Bear. Tickets are \$4 for members, \$6 for the general public. For more information, visit <www.sfhomeworld.org>.

Awards News • Finalists for the 2004 *Romantic Times* Book Club Reviewer's Choice Awards for science fiction and fantasy have been announced. **Best Science Fiction Novel:** *A Lunatic Fear*, Barbara Chepaitis (Wildside); *The Child Goddess*, Louise Marley (Ace); *Apocalypse Array*, Lyda Morehouse (Roc); *Califia's Daughters*, Leigh Richards (Bantam Spectra); *Angel-Seeker*, Sharon Shinn (Ace). **Best Fantasy Novel:** *The Mountain's Call*, Caitlin Brennan (Luna); *Heat Stroke*, Rachel Caine (Roc); *Dead Witch Walking*, Kim Harrison (HarperTorch); *The Buried Pyramid*, Jane Lindskold (Tor); *Alphabet of Thorn*, Patricia A. McKillip (Ace). **Best Epic Fantasy Novel:** *Elegy for a Lost Star*, Elizabeth Haydon (Tor); *Fool's Fate*, Robin Hobb (Bantam Spectra); *Shield of the Sky*, Susan Krinard (Luna); *The Fairy Godmother*, Mercedes Lackey (Luna); *Wellspring of Chaos*, L.E. Modesitt, Jr. (Tor); *The Firebird's Vengeance*, Sarah Zettel (Tor).

Contest News • The 2005 Student Science Fiction and Fantasy Contest, sponsored by CascadiaCon and the Baltimore Worldcon 1998 Inc., is now open for submissions. All entries must be postmarked by March 31, 2005. Contest rules can be found at <www.buconeer.worldcon.org/contest/2005Contest.pdf>. Winners will be announced at CascadiaCon, September 1-5, 2005 in Seattle WA.

Publishing News • John Betancourt of Wildside Press has announced that in 2005 the company will move away from publishing "huge numbers of mainstream classics" to more pulp-related projects, contemporary SF, fantasy, and mystery.

They will also produce more traditionally-printed books for wider distribution. Editor Alan Rodgers has left the company. Betancourt says, "This is not a sudden departure, but something we have been discussing for months. It's due to my desire to refocus the company. Alan wants to focus on classic mainstream books, and I have encouraged him to set up his own company to produce them."

Financial News • Reports from the holiday season are in, and while online sales showed gains up to 25%, book sales gains were modest, rising between 0.5% and 2.9%, according to SpendingPulse. Barnes & Noble reports sales of \$1.04 billion for the nine-week holiday period, an increase of \$55.7 million or 5.7% over sales in the same period in 2003, with same-store sales rising 2%. For the 48 weeks ending January 1, 2005, B&N store sales rose 7% to \$3.8 billion; same-store sales were up 3.3%. B. Dalton reports sales of \$50.6 million for the holiday period, down \$14.7 million (22.5%) from the same period last year; same-store sales dropped 2.8%. For the 48-week period, B. Dalton sales were down \$40.4 million (19.6%) to \$166.2 million; same-store sales were down 2%. BN.com showed increased sales of \$105.5 million for the holiday period, 2.7% or \$2.8 million over the same period in the previous year, while showing a loss for the 48-week period, down 1.1% to \$373.9 million. Books-A-Million's holiday sales were strong, with total sales rising 2.4% to \$114.1 million and same-store sales up 2.9%. Borders reported better-than-expected sales over the holidays, up 4.8% to \$1.2 billion, with sales at Borders stores up 4% to \$763 million; same-store sales rose 1.4%. Sales at Waldenbooks dropped 3.4% to \$302.4 million during the holiday period; same-store sales fell 1.6%.

Borders' agreement with Amazon.com allowing the online retailer to run its website has stood the test of time, and now the companies have extended and expanded their contract to include the British Borders site. With its late start in online bookselling, Borders suffered financially the entire time it ran its own website, with revenue falling and the company's stock dropping from \$41 per share in 1998 to under \$13 in 2000. Since initiating their deal with Amazon.com, Borders no longer has to handle the marketing, account, shipping, and site maintenance, and earns royalties on every item sold through the site. Annual profits rose from \$87.4 million in 2001 to \$120 million in 2003, and the stock is trading now at about \$24 per share.

Borders' chief competitor, Barnes & Noble, runs its own website at a loss, though the loss continues to shrink - BN.com lost \$88.4 million in 2001, \$26.8 million in 2002, and \$14.3 million in 2003. The ninth largest online retailer, the site is seen as a long-term advantage for sales as well as marketing and advertising, and B&N executives are committed to managing their own site. With total profits equaling \$151 million in 2003, the losses from the website are considered manageable, and should sales shift dramatically to online retailers, B&N would reap the benefits while Borders, with only royalties from online sales, would lose out.

After being bid up in December to its highest price since July, Amazon.com's stock prices dropped 5% on January 4 when the company was tagged with a sell rating by a Citigroup Smith Barney analyst, citing stiff competition and higher technology and marketing costs. However, the analysis leading to that decision may be flawed. Amazon.com shows swift growth at an estimated 28% this year, to about \$6.8 billion. While the year-over-year fourth quarter growth at 16% was lower than the 25%-plus expected for e-commerce, estimates for Amazon could be low - Bear Stearns

analyst Robert Peck recently upped his estimate for the fourth quarter from \$1.31 billion to \$1.4 billion, no small change. Also, an increasing percentage of the company's sales, 28% in the third quarter of 2004, are items sold by other merchants through Amazon.com for a commission, and while they appear to reduce revenue, the margin for such sales is almost double Amazon's 24% gross margins and don't have any labor or overhead costs attached. And Amazon still turns over its inventory 17 times per year, almost double brick-and-mortar retailers.

International Rights • Terry Pratchett sold Italian rights to *Feet of Clay* to Salani/TEA and *Guards! Guards!* and *The Big Comed* to Kappa Edizioni; Polish rights to *The (Re)formed Vampire Diary*, *Hogfather*, *Jingo*, and *The Last Continent* sold to Proszynski; Finnish rights to *Truckers*, *Guards! Guards!*, and *Soul Music* went to Karisto; Norwegian rights to *Lords and Ladies* went to Tiden Norsk; Russian rights to *The Unadulterated Cat* sold to Eksmo; and Greek rights to *Wyrd Sisters* and *The Amazing Maurice and His Educated Rodents* went to Psychogios.

Russian rights to Anne McCaffrey and Margaret Ball's *Partnership*, McCaffrey and Mercedes Lackey's *The Ship Who Searched*, and McCaffrey and S.M. Stirling's *City Who Fought* all sold to Eksmo via Alexander Korzhenevski with Joshua Bilmes.

Karl Edward Wagner's estate sold Russian rights for the Kane series to Azbooka via Alexander Khorzhenevski and French rights to Denoel via Agence Lenclud, both on behalf of Dorothy Lumley.

Czech rights to William King's *Death Angels* sold to Polaris via John Jarrold.

Brian Lumley sold Czech rights to *The Lost Years* to Polaris and Greek rights for *Psychomech* to Oxy via Dorothy Lumley; German rights to *The Last Aerie* and *Mad Moon of Dreams* to Frank Festa via Thomas Schluck on behalf of Dorothy Lumley; and French rights to *Necroscope III: The Source* to Fleuve Noir via Agence Lenclud on behalf of Dorothy Lumley.

Will Allen sold Thai rights to humorous YA fantasy *Swords for Hire* to Bluescale via Orathai Shotprayanakul at Tuttle-Mori.

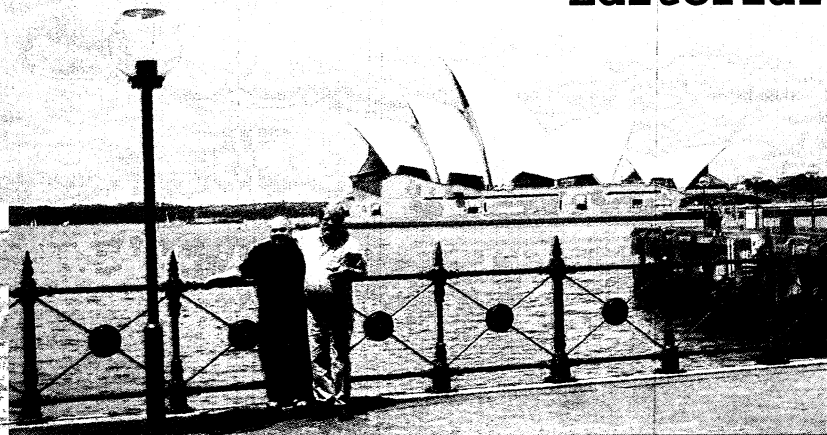
Gillian Bradshaw sold Greek rights to *The Sandreckoner* and *Alchemy of Fire* to Minoas and Czech rights for *Render Unto Caesar* to Alpress via Prava I Prevodi with Dorothy Lumley; Russian rights to *The Wolf Hunt* to AST via Alexander Khorzhenevski on behalf of Dorothy Lumley; Spanish rights to *Render Unto Caesar* to Ediciones B. via the RDC Agency on behalf of Dorothy Lumley.

Glenda Larke sold Russian rights to *The Aware* to AST via Alexander Khorzhenevski, and German rights went to Heyne via Thomas Schluck, both on behalf of Dorothy Lumley.

Other Rights • Lois McMaster Bujold sold audio rights to six Miles Vorkosigan novels to Blackstone Audiobooks.

Charlaine Harris sold audio rights to *Dead as a Doornail* to Recorded Books via Joshua Bilmes.

Publications Received • *Burroughs Bulletin*, #60 (Fall 2004), quarterly publication of the Burroughs Bibliophiles, with articles on Edgar Rice Burroughs's life and works, plus letters and reviews. Cost: \$28 per year. Information: Burroughs Bibliophiles, The Burroughs Memorial Collection, The William F. Ekstrom Library, University of Louisville, Louisville KY 40292.



Charles N. Brown, Peter Nicholls, and the Sydney Opera House

It's 2005 and everyone is back at work. While Charles flew off to Australia over the holidays visiting SF folks down under, the staff managed to sneak in a little vacation time – Kirsten and Mandy both visited family in Southern California; Liza got away to Las Vegas for a few days and managed to mostly break even; Karlyn went skiing in the Sierras and almost got snowed in; Tim did what Tim does best, he wrote fiction (he started a new novel!); Carolyn knit her vacation away – but it's back to the grindstone to wrap up 2004 for good this month, and we've been scrambling to get all the lists, figures, reviews, and opinions sorted out in a reasonable manner.

The “other” two Hugo rockets we were promised at Worldcon finally arrived in the mail. Many thanks to Rick Katze who got the sub-committee to change their mind and send them to us. We were all happy to see Jenni, who came up to visit so Charles could present the awards to her and Kirsten (photo on page 5) out on the deck.

LOCUS POLL & SURVEY

It's time again to vote in the annual Locus Poll & Survey, which is available online at <www.locusmag.com> and in the pullout ballot in this issue. If possible, the Locus minions would greatly appreciate it if surveys were filled out online – it saves hours and hours of data entry, and the online poll has pull-down menus with the recommended titles/authors, though you can still type in any title that does not appear in our list. There is also a new category on the poll: Best All-time Fantasy Short Story, which is not on our recommended list but has pull-down options online. The deadline for ballots is May 1, 2005. The Locus Awards will be presented during Westercon 59 in Calgary, July 1-4, 2005.

Subscribers of record who return ballots will receive a free issue when we count them in May, so be sure to include your name and subscription number exactly as they appear on your subscription label (see Locus Poll form for instructions). To qualify, you must at least make an effort to vote in some categories, and fill out the Survey as well. Photocopies are acceptable for ultimate collectors, or for those who share copies. Ballots from second and third readers of a subscriber's copy will be counted, but only one freebie issue will be given. If you need another ballot, write or call for one. The categories are mostly self-explanatory, except for short fiction: a novella runs 17,500 to 40,000 words; a novelette 7,500 to 17,500 words; and a short story up to 7,500 words. A book containing stories by several different authors is an anthology; a book with multiple stories by a single author is a collection.

Please do not vote for any item more than once, except for first novels and YA books, which can also be included in the best SF or fantasy novel or anthology categories. Please disregard *Locus* in the magazine category.

The lists on pages 42, 43, and 47 are recommendations only. You can vote for anything else you want; and remember the Hugo and Nebula Awards have very different eligibility requirements.

AUSTRALIA

I flew off to Australia Dec. 24, crossing the Interna-



Justine Larbalestier, Charles N. Brown, Cat Sparks

tional Date Line, and landing in Sydney Dec. 26, missing Christmas entirely. Unfortunately, it was also the day of the tsunami, but nobody blamed me even though Sydney almost burned down last time I was there. I flew on to Melbourne for the first four days of my trip.

The horror in South Asia was pretty much the only topic of news while I was in Australia. The riptides reached the continent during the week and there were a number of drownings.

Jenny & Russell Blackford kindly arranged a cocktail party with authors Paul Collins, Chris Lawson, and their families. It was fun even though I managed to knock over a glass of red wine with one of my exuberant Hellos. Jenny even let me drink more red wine instead of limiting me to white or champagne. We went to the Melbourne Seafood and Oyster Bar for dinner, and I had oysters and Morton Bay Bugs. Usually you only get one or two bugs on a dinner, but this one had six! Not only that, Jenny ordered the same and couldn't finish it, so I had eight bugs altogether, the most ever! It was the first time I've ever had a surfeit of bugs. The many bottles of good white wine helped too. I was supposed to spend the day with Kim Selling & Sean Williams, but because of Kim's upcoming job in Japan, they couldn't make it to Melbourne. I went to the museum instead, and had one of those golden unplanned moments. The National Gallery of Victoria was having a *huge* exhibition of surrealist James Gleeson, and it was overpowering. I spent nearly five hours there and barely dented the surface of this marvelous painter who was almost completely unknown to me. This is the second time it's happened to me in Australia. A decade ago, I walked into an exhibition of Arthur Boyd and had the same reaction. I bought all of Gleeson's books and lugged them home (art books are heavy!), but they can't hold a candle to the huge luminous saturated-color canvases Gleeson produces. He's nearly 90, but the latest paintings lose none of their power. I spent the rest of my trip singing his praises to anybody who couldn't escape. Bruce Gillespie, who was my dinner companion that night, was the first. He promised me he would see it that week. We had lots of seafood (with oysters) of course. In Australia, I try to have seafood nearly every night. I mentioned I was also a fan of Australian composer Peter Sculthorpe and hoped to find some of his small-pressing CDs. Bruce instantly organized a tour of his favorite CD shops for me. We spent the next morning visiting various stores in Melbourne. I found a few, and some



Peter Nicholls & Clare Coney, Jenny Blackford, Justin Ackroyd, Charles N. Brown, Cecilia Dart-Thornton, Alison Goodman, Sean McMullen, Russell Blackford.



Back: Justine Larbalestier & Scott Westerfeld, Richard & Aileen Harland, Louise Katz, Robert Hood, Cat Sparks. Middle: David Levell. Front: Donna Nelson, Kate Forsyth, Charles N. Brown, Margo Lanagan, Josephine Pennicott, Clare Coney & Peter Nicholls.

other recommended Australian composers and artists, but not many. It was bargain-shopping week, and most places were sold out.

That afternoon was a special luncheon organized by Cecilia Dart-Thornton (see photo) with more seafood, much more wine, and great conversation. It ran on at least three hours, and I was tired enough (don't be shocked) to skip dinner.

Next day, it was off to Perth for New Year's and work on the *Locus* Recommended Reading list with Jonathan Strahan. He met me at the airport and I went to visit his wife Marianne and their two girls, Jessica and Sophie. Thanks to Teddy and them, I've reached the point where I no longer think of children as aliens. Someday I might even think that of teenagers. Next day, we did a little work, but it was New Year's Eve. My date was Keira McKenzie, an old friend, who still had the first toe ring I ever gave her. We ate seafood, drank wine and champagne, and ushered in the New Year with much good conversation. Next day, it was shopping for antiques at The Gallereum, my favorite store in Perth. I spent much too much money, and even have to pay it off in installments. I was staying, as usual, at the Perth Hyatt, with their seafood buffet lunch and unlimited oysters, mussels, prawns, lobster, etc. Finally, a surfeit of seafood! In Sydney, I even went out for steak, pasta, and kangaroo. There were several days of working, eating, drinking, a fine lunch with Grant Stone, more CD shopping (success – lots of Sculthorpe!), buying Aboriginal art, and all too soon, it was time to leave for my last four days in Sydney.

I interviewed Margo Lanagan, took her and Justine Larbalestier & Scott Westerfeld to Aria, one of my favorite restaurants, took my Australian editor Stephanie Smith to the Sydney Opera (Mozart's *Così fan tutte*), had lunch with Cat Sparks, spent a day with Terry Dowling, shopped for wine at my favorite Sydney store, had lunch with Peter Nicholls & Clare Coney, and went to a party in my honor thrown by Cat Sparks and Justine & Scott (see photo). I made my plane, turned on my iPod, and dozed for ten hours.

It was a good trip. I was initially leery of even going by myself since arthritis makes it hard to get around, but I took it easy, bought a new cane, and it was fine. Brown's rules of travel: 1) Always upgrade. I use mileage points to upgrade tickets to first or business class instead of trying to get free tickets. It's easier, and the seat size and service make it worthwhile. I've finally, thanks to conventions, accumulated enough hotel points to upgrade rooms. That also helps make life easier. 2) Get an iPod and sound-cancelling headphones. They made the trip a pleasure, even when I wasn't playing music. I never realized how tense airplane noises made me until I used them. Being able to listen to music while reading or working also helped immensely. 3) Never carry bags. I have to take several bags because of computers, cameras, sound systems (I always take portable speakers with me), Hawaiian shirts, etc., and even if they have wheels, I've found it's easier on the back and arms if you use a porter for \$3.00 or rent a cart to push (easier than pulling).

BOOKS

The holidays are a great time for reading for me. Many of the 2005 books have arrived in manuscript form (my favorite way to read) and it's always fun to see a book before anybody else. At the start of the vacation, I read Charles Stross's **The Hidden Family** and **The Clan Corporate**, books two and three of his Merchant Princes series. Book two is a finished draft and is fine adventure; book three, not to be published till 2006(!), probably will get another pass through the WP, but it's good as is. I also went back and read Liz Williams's **The Poison Master** and (in Sydney) **Nine Layers of Sky**. I preferred the exoticness of **The Poison Master**, but both were engrossing. I'll go back to read her earlier ones. The book that made the trip was Dan Simmons's **Olympos**, sequel to **Ilium**.

I found all 300,000 words of it (longer than a Neal Stephenson book!) fascinating. I liked **Ilium**, but this is *much* better, and, as with Stephenson's novel, there are parts that moved me emotionally, and parts that were so over the top, I laughed out loud. I wonder what my seatmate on the flight out thought. Even in Melbourne, I couldn't wait to get back to my room to finish it, which I did on the flight to Perth. I also read Steph Swainston's **No Present Like Time**, sequel to **The Year of Our War**. It's a middle book, and not as interesting as the first, but still engrossing enough. In Melbourne, our Australian agent Justin Ackroyd furnished me with a copy of the first edition of Margo Lanagan's **Black Juice**. It's pretty awesome. I read it on the way to Sydney and agreed with Jonathan that it deserved to have more than two stories on the Recommended Reading list. Margo gave me a copy of her first collection, **White Time**, and I read it on the way back to San Francisco. It was very good, but not as mind blowing as **Black Juice**.

Science fiction readers are always talking about wanting books with that old-fashioned "Sense of Wonder," the feeling of awe when you suddenly see or understand something new. It's such an inadequate term. In the real world, we call them epiphanies or the feeling of transcendence. It's one of the things we strive for at all times whether we know it or not. I can remember far enough back, when I got those feelings from religion or mythology, then from science, mathematics, and engineering, finally from reading and art. I get it most now from music, painting, and books. Australia was wonderful for that feeling. I got it reading Simmons and Lanagan, seeing paintings by Gleeson and Boyd, listening to Sculthorpe, Ross Edwards, and a brilliant new recording of Bernstein's *Mass* (Ella Fitzgerald, Louis Armstrong, John Coltrane, and Miles Davis also

helped). That's what life is all about.

THIS ISSUE

As always, the February issue is one of the most work-intensive for the whole staff. Charles has been sorting through the over 2,500 titles we listed this year, and with the help of our nine reviewers, he managed to cull it down to the under 150 recommended titles, a Herculean task. Carolyn hid away in the basement crunching numbers to sort out all the information for the annual book summary and wrote it up, while Karlyn chased down circulation figures and worked up the magazine summary with Charles and Liza. Charles has been buried in books, poring over titles and writing up his commentary for the year. Mandy scanned book covers and put together the fabulous recommended book center-spread. Tim and Kirsten in production have been doing their magic to make all this information fit into the 88 pages available. In other words, we've been working our butts off. But, alas, not losing weight thanks to chocolate cake, pizza, quiche, etc.

We are sad to report the deaths of artist Frank Kelly Freas and comics artist Will Eisner; we are running several appreciations, as well as six other obituaries. We started with two, now we have so many obits and so much information we had to cut the Beth Meacham interview (sorry Beth, we promise to get it in soon, though).

NEXT ISSUE

March is a Forthcoming Books issue. Our feature interview is with Clive Barker, and the second interview is with Malcolm Edwards.

Charles will be off to conventions again starting in February with Boskone, and the ICFA and Williamson Lectureship in March.

—C.N. Brown (with Liza Trombi) ■

Dear *Locus*,

I was very sad to hear about Scott Winnett's passing. We had met in the early '90s when Scott was a staffer/reviewer at *Locus* and I was a monthly collating volunteer who came to meet interesting new people and eat Charles's great food. Scott and I quickly became friends. We shared a love for musicals, passionate debates/disagreements about science fiction, and a general distrust of intellectuals. He will be missed.

—Kuo-Yu Liang

Dear *Locus*,

I've just begun a new research project on children's, juvenile, and YA science fiction. I'm interested in a number of aspects including what it is SF-inclined children want from the genre, and whether the material marketed specifically at them (rather than the adult

Locus Letters

fiction they also read) is actually catering to this — at the moment my thesis is that something goes wrong around 1980 and stays wrong until around 2000 (with notable exceptions of course).

As part of what I'm looking at is reader response, I really need as much feedback as possible. I've posted a questionnaire at <<http://sfquestions.blogspot.com>> and I would be incredibly grateful if readers completed it, and persuaded others to complete it. As well as providing valuable data, answers to the questionnaire will help to set my research questions at the very beginning of this project.

—Farah Mendlesohn

Dear *Locus*,

To prevent any possible confusion on the part of readers, it should be pointed out that the Ray Russell who is associated with Tartarus Press and is a co-winner of a 2004 World Fantasy Award (Special Award, Non-Professional), as reported in the December 2004 issue, is not the same individual as my late father, Ray Russell, who was awarded the World Fantasy Life Achievement Award in 1991 for his fiction writings, and who died in 1999.

The fact that two unrelated people with the same name have won a World Fantasy Award is just another one of those confusing oddities in which fate delights.

—Marc Russell

HUMPHREY [WILLIAM BOUVERIE] CARPENTER, 58, writer and Tolkien scholar, died at home in Oxford of a pulmonary embolism on January 4, 2005. Carpenter's genre-related books include authorized biography **J.R.R. Tolkien** (1977); **The Letters of J.R.R. Tolkien**, co-edited with Christopher Tolkien (1981); **The Oxford Companion to Children's Literature**, co-written with his wife Mari Prichard (1984); **Secret Gardens: The Golden Age of Children's Literature** (1985); and **The Inklings: C.S. Lewis, J.R.R. Tolkien, Charles Williams and Their Friends** (1997).

Born April 29, 1946, Carpenter attended Oxford and worked variously as a broadcaster for BBC radio, a jazz musician, and a writer. He wrote books on W.H. Auden, Ezra Pound, and Evelyn Waugh, among others. His series of children's books featuring character "Mr Majeika" was adapted into a popular television series, and he founded the Mushy Pea children's theatre company in Oxford. In his early fifties he developed Parkinson's disease, which gradually disabled him. He is survived by his wife and two daughters.

W[ALTER] WARREN WAGAR, 72, SF writer and scholar, died of heart failure November 16, 2004 at home in Vestal, New York.



W. Warren Wagar

Other Obituaries

Wagar is best known in the SF field for his books on H.G. Wells, including **H.G. Wells and the World State** (1961), **H.G. Wells: Journalism and Prophecy, 1893 - 1946** (1964), and his last book, **H.G. Wells: Traversing Time** (2004). **Terminal Visions: The Literature of Last Things** (1989) is an important book on the history of apocalyptic literature, and **A Short History of the Future** (1989) is a "future history" told in a narrative non-fiction mode. In addition to his 18 books, Wagar also published stories, sometimes as "Ira Walker," in *F&SF*, *Asimov's*, and various anthologies during the 1980s and '90s.

Born June 5, 1932 in Baltimore, Maryland, Wagar grew up in Lancaster, Pennsylvania and attended Franklin & Marshall College, earning a master's degree at Indiana University and a doctorate from Yale, where he graduated in 1959. He taught history at Wellesley College and the University of New Mexico before becoming a professor at Binghamton University in New York in 1971, where he remained until retirement in 2002; his SF-related courses there included "The History of the Future" and "World War Three". Wagar is survived by his wife Dorothy (married 1953), four children, and thirteen grandchildren.

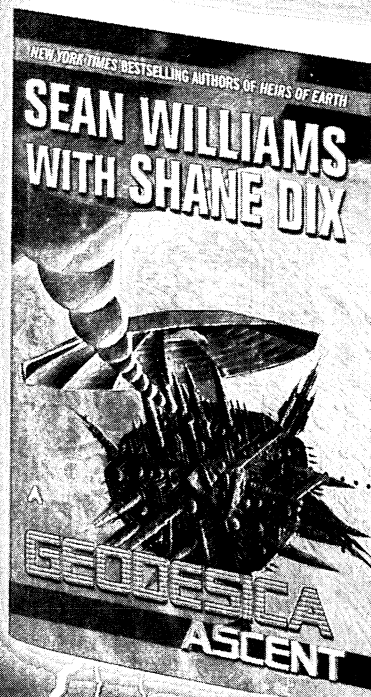


Sven Christer Swahn

Swedish SF author, editor, and translator **SVEN CHRISTER SWAHN**, 71, died January 15, 2005 after three months in a coma.

Born August 3, 1933, Swahn earned a doctorate in literature and taught for many years at Copenhagen University. A prolific poet, story writer, novelist, essayist, and playwright, Swahn's first SF was YA time-travel fantasy **The Red Indian Journey** (1956), and his first collection **13 Stories of Ghosts and Other Things** (1958) included several fantasies. His most important SF stories are collected in **My Dearly Departed** (1977) and **Take: Future** (1979), and his last novel was **A Monster's Memoirs: A Ghost Story** ■

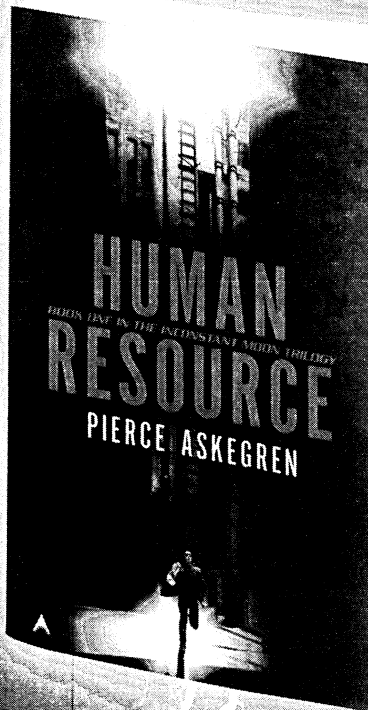
Epic Adventure from Ace and Roc



The first novel in a new duology

0-441-01269-8/\$7.99/Ace

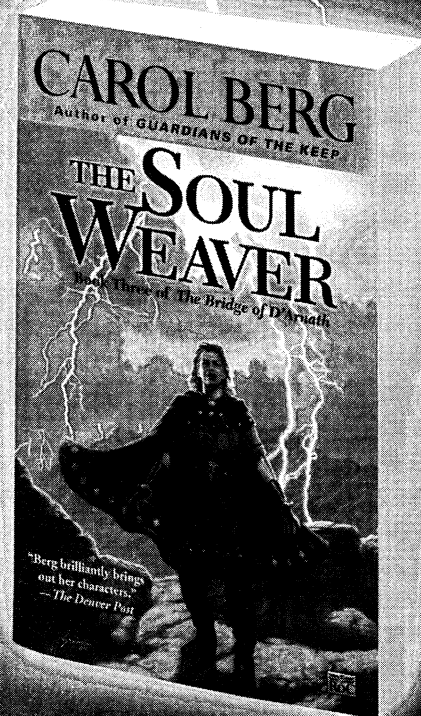
The year is 2388. Humanity has spread to the stars, but they live under the tight control of the Exarchs, whose Faster-Than-Light technology gives them unsurpassed power. But the discovery of a vast hyperspatial labyrinth know as Geodesica will change everything.



A new trilogy begins

0-441-01079-2/\$6.99/Ace

Erik Morrison has one goal: earn enough as EnTek Corporation's new Site Coordinator to return to Earth. Now he's about to uncover a shocking revelation on the moon's colony. Some don't want the truth exposed—and they will do anything to keep a secret.



The third novel in *The Bridge of D'Arnath* saga

0-451-46017-0/\$7.99/Roc

Gerick was held captive by the evil Lords of Zhev'Na for so long, he is no longer trusted. Accused of treason, he flees and takes refuge in a magical realm full of outcasts. Here he will learn to use his power—soul weaving—to save his people from Zhev'Na.

Available in paperback from Ace and Roc



A member of Penguin Group (USA)
www.penguin.com

Other Obituaries

of the 20th Century (2002). He translated nearly 300 books, including works by Edgar Allan Poe and the complete sonnets of Shakespeare, and worked to introduce foreign SF to a Swedish audience through critical essays and by editing the "Science fiction and fantastic" line for Bernice publishers, which included translations of Brian Aldiss, Philip K. Dick, Philip José Farmer, Stanislaw Lem, the Strugatsky brothers, and Roger Zelazny. In all Swahn published 29 novels, six story collections, 12 poetry collections, half a dozen books on history and mythology, and numerous stage, radio, and screenplays, many of them SF.

CHARLOTTE [MATILDA] MACLEOD, 82, mystery writer who dabbled in fantasy, died January 14, 2005 at a nursing home in Lewiston, Maine.

MacLeod wrote over 30 novels, most cozy mysteries, a few with significant fantasy elements, notably comic fantasy *The Curse of the Giant Hogweed* (1985); *The Grub-and-Stakers House a Haunt* (1994), which features a real ghost; and *The Wrong Rite* (1992), which has both specters and sorcery.

Born November 12, 1922 in Bath, New Brunswick, Canada, MacLeod spent most of her life in the Boston area, where she attended the Art Institute of Boston. She worked at an advertising agency for 30 years, eventually rising to vice-president, then moved to Maine in 1985, where she spent the rest of her life. MacLeod won various awards, including five American Mystery Awards, and was co-founder and president of the American Crime Writers League. She also wrote as "Alisa Craig" and "Matilda Hughes". She is survived by her brother and sister.

Fantasy and horror writer **D[IANE] G[AIL] K[ELLY] GOLDBERG** died January 14, 2005 of cancer in Charlotte, North Carolina.

Goldberg published two novels, Stoker Award finalist *Skating on the Edge* (2001) and *Doomed to Repeat It* (2001), as well as about 50 stories and over 500 magazine articles on various subjects, including travel, business, and mental health. She attended Coker College and earned a masters degree in social work from the University of Tennessee, and spent nearly 20 years as a practicing psychotherapist; she also worked as a bartender and journalist.

Goldberg was diagnosed with advanced cancer of the brain and lungs in 2004. She is survived by her husband and son.

KELLY GOLDBERG by Laura Anne Gilman

I first met Kelly through mutual friends, back when dinosaurs roamed the earth and you could still smoke cigarettes in the US without being arrested. The fact that she died of cancer is not, sadly, a surprise – nor is the fact that she fought that cancer



D.G.K. Goldberg (2002)

with every ounce of strength in her body, and every strand of her considerable wit and humor.

Knowing that we would lose her sooner rather than later (the diagnosis was late, and grim) has not cushioned the blow any. I'm trying to remember her as she was – sprawled on the floor or on a bed in some convention hotel room party, eyes wicked with some inner glee, laughing her ass off at something she had just said or ranting about the way stupid people kept trying to run roughshod over the world....

Kel made no apologies, and took no prisoners. She was a maverick – she knew the "right" way to do things, and almost always took the interesting-looking path, instead. If she'd been more conservative, she would have had a more lucrative career, perhaps, both as therapist and as writer. But she was true to herself, and her intense curiosity, down to the end.

And for that, and for so many other reasons, she's one of my heroes. And why I will miss her so damn much.

—Laura Anne Gilman

D.G.K. GOLDBERG by Nick Mamatas

Have you heard the one about the Jew, the Southern Belle, the horror writer, the NASCAR fan, and the therapist who walk into a bar? Well, I was lucky enough to have lived it when I met Kelly Goldberg, D.G.K. Goldberg to her readers, at the 2002 HWA Stoker Awards. Too bad most people never got the joke. Kelly's genius was almost too casual, and thanks to an accent thick enough to spread on a biscuit and fiction that went beyond nipple-slicing werewolves, she was too often underestimated by the world. She took it in stride, creating a new form of etiquette judo she called "Fucking With People For No Reason," or FWPFNR for... uh... short.

My fave FWPFNR: Kelly lived in a small voting district where the local radio would read out all vote tallies, including votes for fringe candidates, on election day. Without fail she'd trudge down to the voting booth for every election, then stay up late to

hear the reading of her write-ins, "One vote for Karl Marx for Governor" and "The late Dale Earnhardt for School Board Commissioner."

She was achingly polite to her friends too, like any proper Southerner. We were comrades-in-arms in our attempt to keep HWA members from signing with scam publishers, freebie markets, and other predators; we were the eggheads who defended the lowbrow (stock cars for her, pro wrestling for me); and where we disagreed – Palestine, theism – we never had to say a word to one another. When she let slip her exact age, I promptly forgot it, as she would have wanted.

Before the cancer hit, when her disease was just some vague aches and pains, she asked if I would come down to North Carolina for a few days, to meet her (fifth? sixth?) husband and to take in an indie wrestling card or two. The two-bit grandeur of fat men in sequined capes strutting down the aisle of a bingo hall to fight evil made us both weepy, but money and time conspired against me and I couldn't make it. She was to be a guest at this past October's Spookycon here in the Bay Area, and I looked forward to seeing her again, but then she got ill and had to cancel. I kept up with her physical deterioration via a secret, typo-ridden blog (cancer took her gross motor skills, but never her wit or verve) 'til the unsurprising but still unexpected end. Kelly wrote once: "Both Southerners and Jews know how to weep, how to mourn, and, most of all, how nothing lasts forever. Yankees drip naïveté: they seem to believe that things once fixed are fixed, that that which Abe Lincoln joined together we cannot rip asunder."

I guess the joke's on me. —Nick Mamatas

SF critic and poet **K[ENNETH] V[YE] BAILEY**, 90, died January 3, 2005 after falling and breaking a hip in December 2004. A longtime resident of Alderney, in the British Channel Islands, Bailey's articles and reviews appeared in *Foundation*, *The Third Alternative*, and *Vector*, among other magazines, and his poems appeared in various small-press publications including *Star*Line*. He was active in the amateur press association Acnestis, and his poetry books include *The Sky Giants* (1989) and *The Vortices of Time: Poems of Speculation and Fantasy* (1998).

ANTHONY STERLING RODGERS, the six-month-old son of Amy Sterling Casil & Alan Rodgers, died January 11, 2005; the autopsy indicates he choked on his own vomit. Alan Rodgers was briefly under psychiatric care, but has since been released. Amy Sterling Casil requests that gifts be made for other Down Syndrome children, to the Down Syndrome Association of Los Angeles. Donations may be sent to DSALA, 315 Arden Avenue, Suite 25, Glendale CA 91203; <www.dsala.org>. ■

Frank Kelly Freas

« p. 4

as an art director for an ad agency in Columbus, Ohio before spending four and a half years during World War II in the Pacific with the US Army Air Force, where he served as an aerial reconnaissance photographer – and painted beautiful women on the noses of fighter planes. After returning from the war he studied at the Art Institute of Pittsburgh in Pennsylvania, and ran his own ad agency. He sent one of his student assignments to *Weird Tales*, and it became his first nationally published painting in November 1950. He stayed in Pittsburgh, still doing advertising along with SF artwork, until moving to New York in 1952 to become a full-time illustrator. A lifelong SF fan, Freas married fellow fan Polly Bussard in 1952, and the two often attended conventions, where Freas would do sketches of attendees. He and Polly had two children early in their marriage, and the family spent four years living in Guadalajara, Mexico during the

'50s. When Polly died in 1987, he sold their Virginia home and moved to California. In 1988 he married Laura Brodian, and they lived in Los Angeles, where they ran the Kelly Freas Studios.

Freas was a successful artist beyond the SF field, too, perhaps most famously during his tenure at *MAD* magazine (1955-1962), where he did covers, ad parodies (sometimes parodying ads he'd worked on himself originally), and other artwork. His illustrations of *MAD* mascot Alfred E. Neuman were the most popular ever. He did work for NASA, including the design of the shoulder patch for the astronauts on Skylab 1; produced six posters for the National Aeronautics and Space Administration as part of their educational outreach program, which are now on display in the Smithsonian; was commissioned to paint 500 portraits for the Franciscans' *Book of Saints*; his first illustration for *Astounding*, "The Gulf Between" (October 1953), was adapted as the cover for Queen's album *News of the World* (1977); and his painting of a werewolf appeared in the film *Harry Potter and*

the Prisoner of Azkaban (2004).

His awards include ten Hugo Awards for best Professional Artist (for which he has been nominated 20 times); a Retro Hugo in the same category; five Locus Awards; the Frank R. Paul Award; the Inkpot Award; the Skylark Award; the Lensman Award; the Phoenix Award; the Los Angeles Science Fiction and Fantasy Society Service Award; the Neographics Award; the Daedalus Life Achievement Award; the Art Teacher Emeritus Award; Best Professional, Media, International Fantasy Expo; the Chesley Award (both alone and with Laura Freas); the L. Ron Hubbard Lifetime Achievement Award; and many Science Fiction Art Show Awards. He was inducted into the National Association of Trade and Technical Schools' Hall of Fame, was named a Fellow the International Association of Astronomical Artists, and in 2003 was awarded a doctorate by the Art Institute of Pittsburgh. He is survived by his wife Laura, daughter Jacquelyn, son Jerry, and six grandsons.

»

FRANK KELLY FREAS

by Michael Whelan

Success in any artistic endeavor is a combination of talent, drive, and good luck. I've had my share of good fortune. I had the good fortune to study with excellent art instructors in college and to choose a career in fantasy and science fiction illustration at a time when the genre was beginning to move into the mainstream; but I was most fortunate to have come along at a time when I could be inspired and influenced by a giant named Kelly Freas.

Kelly was from the "old school," when one didn't venture to take on illustrating without a firm foundation of drawing and painting skills. He believed passionately in illustration as an honorable calling, in the highest values of the art. Central to that calling is a dedication to the writer and reader, a sense of mission for the illustrator to be as true to the tale as possible. He was thoughtful, articulate, witty, and wise – and generous to a fault – but professionally his work reflected an overriding respect for the writers and readers, the themes and ideals of SF. No wonder he was the perennial favorite of the fans and authors alike.

Any new illustrator, as I was when I first met Kelly Freas at the WorldCon in '76, could only hold him in awe. Having rock-solid drawing skills meant he could tackle any medium or subject and do wonders with it, but he was no "play it safe hack in the studio." Kelly was an innovator and explorer, ever unafraid to invent new techniques and incorporate them into his work even under tight deadlines. He was equally adept at all the manifestations of the SF field, be it humor, technology, metaphysics, abstract scientific concepts, beauty, the surreal, etc. Of all the artists who inspired me through my formative years, it was Kelly who most fit my concept of the ideal illustrator.

In a way he taught me most of what I know about F&SF illustration.

When I began my career, many publishers were repackaging their SF backlist, and in those early years I was often assigned a book cover for a reissued book. Instead of a new manuscript I would be handed an earlier edition of the book ... and no few of them featured art by Kelly Freas. It was a daunting challenge to try to come up with a cover illustration for a book Kelly had already done a superb painting for! Many of my early efforts fell way short of the mark, but I gradually learned with Kelly's work to show me the way. Each time I would analyze the existing painting and attempt to discern the qualities which made it so good. It was kind of like studying a crossword puzzle with the answers in hand, seeing how the creator formed his pattern. Over time you start to develop a sense of how the thing was done. So in a very real sense much of my work was painted in the "Kelly Freas School of illustration." Better still, I was being paid for it! Like I said, I was very fortunate...fortunate to know such a dedicated talent, and fortunate to have him as a "teacher" and friend. –Michael Whelan

KELLY FREAS:

FAREWELL TO THE MASTER

by Bob Eggleton

Being asked to write an appreciation about Kelly Freas is not easy for me. In a sense he was my "Science Fictional Dad." And, without having told him this, he told me I was like an adopted son in the same context. That was only in the last ten years or so, but my admiration for him goes back much further.

I first saw Kelly's amazing work in the early '70s,

not only on SF covers, but also on some of the *MAD* paperback books. One in particular, *Son of Mad*, had a pastiche on the King Kong theme.

In the '70s, Kelly Freas's work was probably the most visible to anyone coming into contact with SF. I started following the trail of these Freas paintings all the way back to their beginnings in the '50s. Kelly more or less burst on the scene with his first cover for *Weird Tales* and did, in his words, "something like 14 covers in one month." Kelly's ultimate target was the beloved *Astounding Stories*, but John W. Campbell rejected his first attempt at contact. When Kelly's first cover work and interiors finally appeared on the SF scene, the result was an eventual friendship with Campbell, and the rest, as they say, is history. Some of the most enduring Freas works came during this time, like his amazing "Martians Go Home" cover, and stunning pieces for Heinlein's "Double Star" serialization. This was when these were new stories. Kelly went on to dominate the field in the '50s and won five Hugo Awards during that time. As the 1960s dawned, he stayed busy, but didn't get any more Hugos despite doing brilliant covers for *Astounding* and *F&SF*. The strikingly unusual piece Kelly did for Hal Clement's "The Mechanic" is one that often comes to mind.

In the '70s there was no stopping him. The accepted "look" of SF covers was Kelly's – conversely, the "look" of fantasy covers was Frazetta's. Kelly's work for *Analog* continued after Campbell's death, and I can remember at least one year when the magazine seemed to have something like seven out of 12 covers by Kelly. Jaw-dropping pieces like the cover to "A Bridle for Pegasus" by Anne McCaffery or "The Pritcher Mass" by Gordon R. Dickson. I could go on and on, but many of you know the covers, and have your own favorites – most of the old *Analog*s I have stashed away from that time, I've saved for the covers alone. A copy of *Analog* with a Freas cover told you what SF was really all about: it held the promise of something new and fantastic. A sense of wonder.

As the years went by, the "Frank," Kelly's real first name, became less used by friends and fans, and we all just called him "Kelly." You didn't even have to say his last name, you just said, "Oh, I saw Kelly and he's doing fine" and everyone knew who you meant. For Kelly, it was never about the money. He did what he loved best: painting. He often joked, "If you want to make money, go be a lawyer or something," and said that if an artist saw his work as any less important than other livelihoods, he did not belong in the field.

"Prolific" was too small a word for Kelly. Kelly and his first wife, Polly, approached the whole thing as a team. He'd do anything to get a story illustration right, spending sometimes far more than he was paid on research. This all paid off though, in other ways. Kelly won five Hugo awards for his work from 1970 to 1976, with one exception in 1971. During this time, he did countless covers for DAW, Ace, Fawcett Crest, as well as posters for NASA, *Star Trek*, and a Skylab Patch which he turned into a stunning painting. One commission that was completely unexpected was for the rock group Queen's *News of the World* album, produced at the height of their popularity in the US. Apparently Freddie Mercury and his band mates were fans of SF and thus Kelly. This was back in the days of the vinyl record album that often unfolded, and album art was truly art. Kelly did a variation on his classic "The Gulf Between" cover for *Astounding*. This time it became a full fold-out length painting (you could see the robot's legs) with this forlorn-looking robot holding the broken bodies of the four members of Queen. This was the mainstream for Freas, indeed. I remember the artwork blowing me flat. In the later '70s Kelly and Polly became

connected to Donning Company Publishers near their home in Virginia Beach, and they personally edited and saw to the publication of a new series of illustrated SF books – Starblaze. Included were some new books and some classic reprints, as well as some art books, notably Kelly's first book *The Art of Kelly Freas and Wonderworks*, a book of art from then-newcomer Michael Whelan. Kelly was named "The Dean of Science Fiction Illustration", and rightly so.

As the '80s rolled around, SF began to undergo a change, as did publishing. It wasn't that "cultie" offshoot of pulp fiction that came out of the 1940s any more, and tastes had begun to change in both writing and art. As this was happening, Kelly's wife Polly became ill with lymphoma. As he had tirelessly dedicated his time and effort to his art in the past, he then dedicated the same energy to curing her. Not an easy task, nor was this an easy time in his life. In spite of all efforts, Polly sadly passed away due to complications from the lymphoma treatments, in the mid-'80s.

I got to know Kelly a lot at my second Worldcon, Chicon IV, in 1982. I immediately liked him, his humor, and his general approach to life. Kelly was never, ever pompous, unapproachable, or aloof. He had time for everyone. He'd sit and talk to young artists about their work and, rather than be nasty or off-putting, would see the good things in their work and advise them on how to strengthen the weak areas. This, and his blistering sense of humor, was what I loved about Kelly. He was the master of the throwaway line, be it verbal or ink. His ability to connect with fans and not be afraid to admit he was himself a fan was truly admirable. And this is what made him so loved by people.

Kelly was the logical choice to head up the start of L. Ron Hubbard's Illustrators of the Future Contest, in 1988, as a companion of sorts to the Writers' contest. Kelly worked hard to create a series of guidelines to help the young and rising artists the most. This was also the time I got to know Laura Brodian, who became Kelly's second wife in the late '80s. I well remember being in Los Angeles on a visit in 1988, and her making some very nice omelets (with salsa!) one fine morning. A great day – wonderful company, great food, and terrific conversation. Kelly and Laura worked ceaselessly as a team – with some terrific soul-mate chemistry. Meanwhile, Laura did much to get his work back into the limelight; because of several factors (cover styles and trends which went away from the impressionistic '60s and into the over-rendered '80s) it seemed like he'd stepped briefly away from his work, only to return a moment later and find the industry all changed. Nevertheless, he won a Chesley Award in 1991 for a stunning cover to *Marion Zimmer Bradley's Fantasy Magazine* for the Jason Van Hollander story, "Scribe". It was classic Freas at his best. In 1993, he did a poster painting for Forrest J Ackerman's Famous Monsters Convention, inspired by the "Scribe" cover, only featuring FJA and a host of movie monsters. (And he included Godzilla amongst them, love ya Kelly!)

Kelly endlessly, proudly promoted the idea and the acceptance of illustration as an art, and a career unto itself. When I was in school, I was told illustration was something you did to pay the bills while seeking out "Fine Art" gallery acceptance. What may surprise some is to know that Kelly painted his own "fine art": landscapes, abstracts, etc., and showed them to very few people. He kept them "in the closet," thinking they were experiments that no one really wanted to see, and that his first duty was as an illustrator. He didn't have a high opinion of those who dismissed illustration. He had a process by which he approached his work, that he followed most of his working life. He would make as many

as a dozen sketches for a single painting, exploring all aspects of a story – character, treatment, color, the environment. He would always joke about Herb Stoltz, the *Analog* Art Director who supposedly chose one of Freas's five or six sketches by throwing the office coffee pot in the air, and whichever sketch got the most coffee on it was the one they picked, or they'd always pick Kelly's least favorite sketch.

When I last saw Kelly in 2002, at ConJosé, the famous "Kelly Sparkle" had begun to fade. And it was with some despair that I could see my good friend was finally giving in to the passing of years. I told him then what I needed to say. Which remains something between the two of us.

Frank Kelly Freas was and still is one of the greatest influences, not just on SF art but, I believe, SF itself. His imagery has enriched the history and foundations of SF by influencing many writers, scientists, astronauts as well as artists. He was there when it all started. In this often-dismissive world where some youngsters don't care for anything older than themselves, Kelly Freas showed us the lasting eternal results of doing something you love, and how that love endures beyond money. In the process, he pointed the way to our own separate stars in a vast universe of wonder. I love you, Kelly, fly safe and fly free. —Bob Eggleton

TITANS

by Arnie Fenner

The death of Kelly Freas on Jan 2 and of Will Eisner on the 3rd was a sad and sobering way to begin 2005.

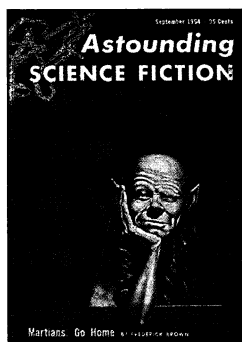
For SF fans, Kelly was "the Dean of Science Fiction illustrators," a multiple Hugo winner, a fixture at conventions, the artist of choice for many a Golden Age author. For comics fans Will was...

Well, to put it simply, Will Eisner was comics.

People used to like to describe Freas as "elfin;" his slight frame and stature, ready grin, and pompadour hairstyle contributed to an illusion of innocence and whimsy. And though Kelly certainly had a sense of humor, he was hardly an innocent. If anything simultaneously proves both points, just check out any of his subversive pieces he painted for the early issues of *MAD* magazine, particularly his parodies of various products and their advertising campaigns.

Kelly was opinionated and driven, a chain-smoking ball of energy, just as sure of his talent and his place in the arts community as he was of any pronouncements he made. His enthusiasm for NASA prompted him to create a series of posters promoting space exploration and have them distributed throughout the Virginia school system – they were ultimately used by NASA as part of their educational materials. And if Kelly was a fan of the space program, the astronauts and ground support thought just as highly of him: they commissioned Freas to design the logo for the Skylab mission.

Freas as a dramatist was almost always a success; the narrative drive of his best works is compelling.



His people didn't pose, they exhibited emotions. And though he toiled in a field sometimes renowned for garish and exploitative images, Kelly could always be counted on not only for his imagination, but also for his good taste. He always felt that part of his job as an illustrator was to help tell the story – whether that story was by Isaac Asimov or Robert Heinlein or Poul Anderson didn't matter, he was their uncredited collaborator and he helped introduce readers to their stories. Communication was his goal, engaging people was his pleasure.

Admittedly, I didn't always agree with everything Kelly had to say – and was never shy about saying so – particularly in his later years as he reacted negatively to younger artists and to trends in the market. But for all of his many past accomplishments, for such glorious paintings as "Martians Go Home" and "Who?" and "Green Hills of Earth," he always had – and will have – my respect and affection.

Kelly Freas was one of science fiction's last links to its pulp-era roots; a little bit of history has passed with him.

If Freas was a major participant in SF's heyday, it's safe to describe Will Eisner as one of the comic industry's founders.

As detailed recently in Gerald Jones's *Men of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book*, the fledgling comics publishers of the 1930s consisted mostly of money-men and sales reps – no real editors, no "staff" to speak of – and as such they were desperate for content. For stories. For artists. For virtually everything necessary to create a comic.

Will Eisner was one of those teenage entrepreneurs who, like Superman's creators Jerry Siegel and Joe Schuster, plunged headlong into the maelstrom and essentially helped to create an American art form. First with a partner, Jerry Iger, then with a studio under his sole ownership, Eisner rolled up his sleeves and did his part to satisfy the voracious appetite of the growing market. Creating a tremendous amount of work – both as writer and

artist – on his own, he also nurtured the talents of a legendary list of young employees, including Lou Fine, Reed Crandall, Bob Powell, Jules Fieffer, and Joe Kubert among many others. Titles such as **Jumbo Comics**, **Hit Comics**, **Planet Comics**, and **Jungle Comics** all bore the unmistakable stamp of the Eisner Studio. Science fiction, horror, adventure, war stories, they did it all – and, amazingly, did it well!

However, the series Will became best known for was *The Spirit*. Created in 1940 as a comic book insert for newspapers and featuring the adventures of a masked (but not super-powered) crime fighter, *The Spirit* was a first: a comic for adults. Exhibiting a sly sense of humor interspersed with grown-up tales of loneliness, fear, lust (in its various guises), and greed, the series utilized astonishingly innovative title designs and cinematic storytelling techniques (combined with solid, memorable scripts) at a time when other artists were locked into static compositions and repetitive content. Eisner's *The Spirit* was – and is – a prime example of what comics are capable of and they are as invigorating today as they were a half century ago.

But it didn't end there.

The current popularity and acceptance of graphic novels can be traced directly to Will Eisner's progressive thinking. There are arguments regarding who should receive credit for the "invention" of the "graphic novel": some say Eisner, others just as vocally point to Rockwell Kent or Burne Hogarth or Jim Steranko or various Asian or European artists. But if he didn't necessarily create the very first GN with the publication of his semi-autobiographical *A Contract with God* in 1978, he certainly made the form legitimate.

He coined the term "sequential art"; he lent his name to the comic field's most prestigious award. He was a teacher, a mentor, an explorer, and, to

many, a father figure. As *Sin City* creator Frank Miller said while paging through one of Eisner's recent books, "Isn't it a shame that a guy in his eighties is kicking our butts?"

He was a true gentleman of whom nothing bad could be said. Will Eisner was an international celebrity who never let that success go to his head; a man who always took delight in the works of others and an artist who never lost his sense of wonder.

And, wow!, could he draw!

His last book, *The Plot*, a non-fiction history of the fraudulent *Protocols of the Elders of Zion*, will be released later this year by W. W. Norton.

Kelly Freas and Will Eisner are no longer with us. How lucky we are to have known them; how fortunate to have benefited from their visions and unique imaginations. A pair of Titans have passed: let's celebrate the legacies they've left for us to enjoy and learn from and remember them by.

I know I will.

—Arnie Fenner



Frank Kelly Freas (1970s)



Frank Kelly Freas (1972)



Frank Kelly Freas, Ian Ballantine (1984)



Frank Kelly Freas & Polly Freas (1984)



Frank Kelly Freas (1993)

KELLY FREAS

by Mike Resnick

Kelly Freas was one of the first pros I met when I entered the field 40+ years ago. I was in awe of him, but he went out of his way to put me at my ease. We quickly became friends, and remained friends for the next four decades, during which time he illustrated some of my books and some of my stories, and took it upon himself to bring me to the attention of more than one editor who might otherwise not have known I existed.

At the 1982 Worldcon in Chicago, we had lucked into a room on the fifth floor of the immense Hyatt, which meant we weren't at the mercy of the elevators. The con committee tried to get us out, since they felt only committee members and the Guests of Honor should be there, but we knew the law and knew they couldn't force us out as long as we had a reservation and our credit card was good. We showed up a few days early, and on Friday morning Kelly arrived. The committee pounded on our door and demanded – for the fourth day in a row – that we leave the room. We wouldn't do it for the committee, but we were happy to turn the room over to Kelly. I told him he could hunt us up on one of the party floors once we got a new room. His eyes lit up and he told the committee that, Guest of Honor or not, he'd much rather be on the party floor. Which is precisely the kind of guy Kelly was: at least as good a friend to fans as he was to pros.

And those 11 Hugos are probably a few less than he deserved. He was as talented as he was friendly, and that's a lot of talent.

—Mike Resnick

FRANK KELLY FREAS

by David Gerrold

If the Golden Age of science fiction is 13, then I got a double whammy – I was 13 right in the

middle of the '50s when it felt as if all the magic was happening at once. One day, the cover of *MAD* magazine had a near photographic painting of Alfred E. Neuman's face carved into Rushmore. It was a startling image. Over the next few months, and years, that same artist portrayed Alfred E. Neuman in a variety of increasingly bizarre situations. Every cover was a flawless masterpiece. (My favorite was Neuman as a scarecrow, surrounded by unafraid animals – every known species, including a dinosaur and a unicorn.) And every one of those covers was signed by a guy named Freas.

I knew that name. I'd seen it on the cover of *Astounding* science fiction magazine, month after month after month, and inside the magazine as well – the interior illustrations. Indeed, there were stories I read (and authors I discovered) simply because the Freas illo captured my imagination. No disrespect to Virgil Finlay or Chesley Bonestell or Ed Emshwiller, but to my mind, Frank Kelly Freas defined the look and feel of science fiction for at

least a generation.

A Freas painting was immediately identifiable. It wasn't just that Kelly's work was always well-composed, dramatic, colorful, and evocative – it was that there was always a smile in the picture, somewhere, somehow. His work had an impish quality, a sense of playfulness and joy. His work was both generous and satirical – i.e., you got to be in on the joke too.

I attended my first Worldcon in 1968. (Geezis has it been *that* long? Am I really that old?) That's where I met Kelly and Polly Freas for the first time. I fell in love with both of them immediately. Here was the guy who had illustrated my teen years and he was even nicer in person than his artwork promised. Kelly had a genuine and generous respect for everyone he met. He had that same impish quality in person that his paintings promised – only more so. And, quite simply, he

had the best smile in science fiction. After Polly died, I worried that smile would fade, but no.

After Kelly moved out to the west coast, and married Laura, I got to spend more time with both of them, not just at conventions, but also as a guest in their home. Kelly was almost as good a raconteur as he was a painter – no small feat. What I remember the most is how much time we spent laughing, how many good memories he had to share.

The Freas house is filled with wonderful artwork everywhere. One shelf is filled with nothing but Hugos. (I lost count after 11 – or was it 14?) I'm sure Kelly didn't mean to be a Hugo-hog, but if you ever needed to measure the impact Frank Kelly Freas had on the field, this was the tangible evidence. I'm sure Kelly appreciated the acknowledgments, but his attention was always on the work. He just wanted to paint the best pictures he could – and in that, he succeeded, time after time. He was science fiction's own Norman Rockwell, only better. Rockwell could make you smile, but Freas could make you laugh out loud.

When I picture Kelly in my mind, he is always smiling. Indeed, at his memorial service, one of the speakers compared Kelly to Lewis Carroll's Cheshire cat. He was right. Kelly might be gone, but the smile lingers one.

—David Gerrold ■



Laura Brodian Freas & Frank Kelly Freas (2001)

Will Eisner

« p. 4

weekly installments until 1952. At its height, *The Spirit* appeared in 20 newspapers and reached 5 million readers every week.

After ending *The Spirit*, Eisner spent 25 years in charge of the American Visual Corporation, producing educational and industrial comics and work for the government. In the mid 1960s there was renewed public interest in *The Spirit*, but while Eisner produced a small amount of new material, he was less interested in revisiting his past work than he was in creating new stories. He returned to comics-as-entertainment in the 1970s, and in 1978 he published his groundbreaking “sequential art” collection *A Contract with God*, about the Jewish immigrant experience in the Bronx. In describing this work, Eisner coined the term “graphic novel,” and his work helped draw the attention of mainstream audiences to comics.

Eisner went on to produce a number of acclaimed graphic novels and collections, including SF parable *Signal from Space* (1978-83; published in a single volume as *Life on Another Planet*, 1983); *New York, the Big City* (1981-86); *A Life Force* (1983-88); *The Dreamer* (1986), a fictionalized account of the early comics industry; *The Building* (1987); *City People Notebooks* (1989); *To the Heart of the Storm* (1991); *Invisible People* (1992); *Dropsie Avenue: The Neighborhood* (1995); *Last Day in Vietnam* (2000); and his final graphic novel, *The Plot: the*

Secret Story of the Protocols of the Elders of Zion, forthcoming in 2005. His work was featured in the Whitney Museum's “NYNY: City of Ambition” showcase in 1996. In 2000, DC Comics began reprinting all of *The Spirit* in “The Spirit Archives”, a projected 24-volume series. In 2004 the first major critical overview of Eisner's work was published: *The Will Eisner Companion* by N.C. Christopher Crouch & Stephen Weiner. His authorized biography, *Will Eisner: A Spirited Life* by Bob Andelman, will be published later this year.

Eisner taught cartooning at the School of Visual Arts in New York, and his books *Comics and Sequential Art* (1985) and *Graphic Storytelling* (1996) are major works on the art form. His



many awards include the Milton Caniff Lifetime Achievement Award (1995) and the Reuben Award as Cartoonist of the Year from the National Cartoonists Society (1998). He is survived by Ann, his wife of over fifty years, and their son John. ■

